

CIVIL ENGINEERING AND SURVEYING.
—UNIVERSITY COLLEGE, LONDON.—Professor HARRIS H. LEWIS, A.M., will COMMENCE his COURSE, on MONDAY, the 14th of February, at Six o'clock p.m. The Lectures will be delivered during the months of February, March, April, and May, as follows:
CIVIL ENGINEERING, on Mondays, Wednesdays, and Thursdays. First Division, from Six to Seven p.m.; Second Division, from a Quarter past Seven to a Quarter past Eight p.m.
SURVEYING, at times to be fixed at a Meeting of the Class of Engineering.
Fee, for the Class of Engineering, each Division, 5s.; for both Divisions, in one payment, 10s.
Surveys: Students of the Class of Engineering, 5s.; others, of College Fee for Students not entered to other Classes, 10s.
THOMAS L. DONALDSON, M.L.R.A., Ph.D.
Dean of the Faculty of Arts and Laws.
CHARLES C. ATKINSON, Secretary to the Council.
February 11th, 1859.

GOVERNMENT SCHOOL OF MINES, JERMYN-STREET.
The following COURSES OF LECTURES are about to be COMMENCED—
MINERALOGY.—Forty Lectures on Mineralogy, by Wargrave W. Smith, M.A., F.R.S., to be delivered on Mondays, Tuesdays, Thursdays, and Fridays, at 3 p.m., commencing 14th February. Fee for the Course, 2s.
GEOLOGY.—Thirty Lectures on Geology, by Professor Hammar, F.R.S., to be delivered on Mondays, Tuesdays, and Wednesdays, at 10 a.m., commencing 14th February. Fee, 30s.
NATURAL HISTORY.—Fifty Lectures on Natural History, by Professor Hammar, F.R.S., to be delivered on Mondays, Tuesdays, and Fridays, at 10 a.m., commencing 16th February. Fee, 5s.
APPLIED MECHANICS.—Thirty-six Lectures on Applied Mechanics, by Professor Willis, M.A., F.R.S., to be delivered on Wednesdays, Thursdays, and Fridays, at 12 o'clock, commencing 16th February. Fee, 30s. TRENHAM REEKS, Registrar.

LECTURES TO WORKING MEN.
GOVERNMENT SCHOOL OF MINES, Jermyn-street.
The Third Course of SIX LECTURES on the HISTORY of GEOLOGY, by Professor Hammar, F.R.S., will be commenced on MONDAY, February 21st, at Eight o'clock.
Tickets may be obtained, on WORKING MEN ONLY, on Monday, 14th inst., from Ten to Four o'clock, upon payment of a Registration Fee of 6d. Each applicant is requested to bring his name, address, and occupation written on a piece of paper, for which the Ticket will be exchanged. TRENHAM REEKS, Registrar.

ROYAL ACADEMY OF ARTS.—E. WESTMACOTT, Esq., R.A., will deliver SIX LECTURES on SCULPTURE, on the EVENINGS of MONDAY the 14th, 21st, and 28th of February, and the 7th, 14th, and 21st of March.
S. A. HART, Esq., R.A., will deliver SIX LECTURES on PAINTING on the EVENINGS of THURSDAY the 17th and 24th of February, and the 7th, 14th, 21st, and 28th of March. The Lectures begin each Evening at 8 o'clock precisely.
JOHN PRESCOTT KNIGHT, R.A., Secretary.

ROYAL ACADEMY OF ARTS, LONDON, February 10, 1859.
A Letter, of which the following is a Translation, has been forwarded to the Council of the Royal Academy, and is directed to give upon the earnest attention of the Artists of the United Kingdom an offer so flattering to the Fine Arts of this Country.—For full particulars apply to M. Théophile Silvestre.
JOHN PRESCOTT KNIGHT, R.A., Secretary.
Sir, H.E. the Minister of State, and of the Household of the Emperor of the French, has commissioned me to express the great sympathy and esteem he entertains for the Artists of the English School, and to inform them that he has been desirous to assist them in the exhibition of their Works, should they be willing to assist at the Exhibition of the Fine Arts, which will open in Paris the 15th of April, 1859. I shall be obliged by your submitting this communication to the Council of the Royal Academy.—I have the honour to be, &c.
THÉOPHILE SILVESTRE.
16, Arundel-street, Pall-mall, Haymarket.

GEOLOGICAL SOCIETY OF LONDON.
THE ANNIVERSARY will be held at the Apartments of the Society, in Somerset House, on FRIDAY, February 12, at 1 o'clock, and the Fellows will dine on the following day, at the Freemasons' Tavern, Great Queen-street, at 6 o'clock.
Members intending to dine are requested to leave their names and those of their Friends at the Freemasons' Tavern, or at the Society's Apartments, previously to the 12th inst.

CHARING-CROSS HOSPITAL, West Strand.
—THE GOVERNORS earnestly SOLICIT ASSISTANCE for this Hospital, which is chiefly dependent upon voluntary contributions and legacies. It provides accommodation for upwards of 120 in-patients constantly, and prompts aid to nearly 3,000 cases of accident and dangerous emergency annually, besides relief to unlimited numbers of the distressed poor daily.
Subscriptions are thankfully received by the Secretary, at the Hospital; and by Messrs. Conitt & Co., 30, Strand; Messrs. Hammond, 45, Charing Cross; Messrs. Moore, 27, Fleet-street; and through all the principal Booksellers.—I have the honour to be, &c.
JOHN ROBERTSON, Hon. Sec.

CONSUMPTION HOSPITAL, BROMPTON.
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HENRY DOBELL, Sec.

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Assistant-Surgeon.—ALEX. W. M. WHINNIE, Esq.
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AID is most earnestly REQUESTED by the Secretary, Mr. CHARITY, which has relieved 22,000 Cases, and is heavily in debt.
A DINNER will be held in April, and the Committee will be obliged to any Gentlemen that will accept the office of Steward.
GEORGE SMITH, F.R.S., Hon. Secretary.
A. RICHARDS, Secretary.

AUTHORS OF THE AGE.—WILLIS'S ROOMS.
—Mr. S. C. HALL, F.R.S., will have the honour of repeating his Second Series of WRITTEN POETRY, &c. (from personal acquaintance) of the AUTHORS OF THE AGE, as comprised in a Lecture on the 'GREAT MEN AND WOMEN OF THE EPOCH,' on Monday Evening next, February 14, commencing punctually at 8 o'clock.
Reserved and numbered Seats, 5s.; Unreserved Seats, 3s. May be obtained at Mr. Mitchell's Royal Library, 33, Old Bond-street.

MR. JOHN SAUNDERS, Author of the Poetical Drama of 'Love's Martyrdom,' and formerly Editor of the People's Journal, National Magazine, &c., is prepared to LECTURE, during the ensuing Spring, on THE POET: his HISTORY and CHARACTER.
LECTURE I. 'THE POET'S WORKSHOP.'
LECTURE II. 'POETS IN ACTION.'
Mr. Saunders's present engagements are for London, Croydon, Ventnor, Plymouth, Dudley, Birmingham, Leeds (second lecture), Manchester, Griffe, &c. A Syllabus, with terms, will be forwarded on application.—Richmond, Surrey, Feb. 6.

MR. KIDD'S SOCIAL and GENIAL "GOSSIPS."
—Our town (Sunderland) has just had the honour of a first Visit from WILLIAM KIDD, of Hamersmith, who has been pouring forth from his inexhaustible stores of information, experience, and anecdote, discourses as full of wit and wisdom as one could imagine falling from the lips of good old Isaac Walton or Gilbert White. His vivacious descriptions of all animated nature, and of the habits of his 368 feathered friends, forcibly reminded us of the sparkling pages of Alphonse Karr. . . . All who had the good fortune to listen to Mr. Kidd will heartily join with us in wishing him a speedy return to Sunderland.—Sunderland Times, Feb. 5.
Terms, &c., sent free.—Hamersmith, Feb. 12.

JOHN B. GOUGH will deliver an ORATION, in Exeter Hall, on MONDAY, February 14th. Doors open at Seven o'clock; Chalk taken at Eight.—Tickets for Platform or Central Seats, 1s.; Body of the Hall, 6d.; to be had at 37, Strand.

RESERVED SEATS, price 2s. 6d. each, may be had for MR. GOUGH'S ORATION, in Exeter Hall, Monday Evening, by application to the Office of the National Temperance League, 37, Strand, where a Plan of the Seats may be seen.

DR. KINKEL'S LECTURES at CAMBERWELL HALL, in German, on the HISTORY of ANCIENT ART. The Concluding Lecture, on ETRUSCAN and ROMAN ART, on Thursday, February 17, 8 o'clock.—Tickets, 1s., at the Doors.

ARCHITECTURAL PHOTOGRAPHIC ASSOCIATION, 21, Pall Mall East.—On TUESDAY EVENING, NEXT, the 16th inst., at 8 o'clock, will be delivered on VANTAGE as illustrated by the Photographs by Edmund Street, Esq., when John Ruskin, Esq., M.A., will take the Chair.
Admission, Free to Subscribers, and to the Public One Shilling. The Exhibition is open daily, free to Subscribers to make their selection of Photographs, and to the Public One Shilling. Catalogue, Sixpence.
ROBERT HESKETH, Hon. Sec., 95, Wimpole-street, W.

BOURNEMOUTH SANATORIUM FOR CONSUMPTION.—An earnest APPEAL is made in behalf of the FUNDS of this Institution. The Annual Report forwarded on application. THOS. EYRE MORGAN, Secretary.

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The Council have determined to rearrange, for future distribution, the Books issued in past years according to the following plan:—The Books of any one year may be obtained by the Subscription of One Guinea for that year.

Year.	Title of Book.	Subscription.
1847.—	OREN'S PHYSIOLOGICAL PHILOSOPHY, FORBES & A. d.	
1848.—	REPORTS ON ZOOLOGY and BOTANY for 1844, 1847, and 1848. 3 vols.	1 10
1849.—	LETTERS OF JOHN RAY, BAIRD'S BRITISH ENTOMOLOGY	1 10
1850.—	Parts IV. and V. of ALDER and HANCOCK'S BRITISH NUDBIRANCHIATE MOLLUSCA	1 10
1851.—	LEIGHTON'S BRITISH LICHENS, BRAUN'S REJUVENESCENCE IN NATURE, &c.	1 10
1852.—	AGASSIZ and STRICKLAND'S BIBLIOGRAPHIA. Vols. I. and II.	1 10
1853.—	DARWIN'S ORIGIN OF SPECIES	1 10
1854.—	AGASSIZ and STRICKLAND'S BIBLIOGRAPHIA. Vols. III. and IV.	1 10
1855.—	Parts VI. and VII. of ALDER and HANCOCK'S BRITISH NUDBIRANCHIATE MOLLUSCA	1 10

In 1856, the Council commenced the publication of a New Series of Works, of which the following have been published:—For 1856, PROFESSOR ALLMAN on the BRITISH FRESH-WATER POLYCHAETA.

For 1857, PROFESSOR WILLIAMSON on the BRITISH FORAMINIFERA.

PROFESSOR HUXLEY'S Work on the OCEANIC HYDROZOA is in the Press and will be distributed to Subscribers for 1858.

The Council will still undertake to supply complete Sets of their Works to Subscribers from the commencement.

By order of the Council.
EDWIN LANKESTER, M.D., Secretary.
8, Saville-row, W.

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MEMORIAL TO THE REV. CHARLES WELLBELOVED.
The Members of the Yorkshire Philosophical Society, desirous of acknowledging the eminent and distinguished services of the late Rev. C. WELLBELOVED in the cause of Archaeology and Literature, and more especially as Curator of Antiquities to this Society, at their Annual Meeting held in the Museum, York, on Tuesday, February 1, 1859.

The Rev. W. VERNON HARCOURT, F.R.S., in the Chair, Appointed a Committee to raise Subscriptions for providing a permanent Memorial for that purpose.

The Committee met at a Meeting held this day in the Museum.

The LORD MAYOR OF YORK, in the Chair.
Resolved.—That, in order to comply with a wish that this tribute of respect should not be confined exclusively to the Members of the Society, the Friends in general of the late Rev. C. Wellbeloved be invited to unite in the testimonial.

W. D. HUSBAND, Mayor.
York, February 2, 1859.
Subscriptions will be received by Messrs. Swan, Clough, & Co., Bankers, York; or by the Treasurer, F. W. Calvert, Esq., of Lendal, York.

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MEETING OF PARLIAMENT.—All the LONDON NEWSPAPERS regularly SUPPLIED in town, and forwarded to all parts of the United Kingdom, India, China, Australia, and Foreign Countries. Advertisements inserted. A List for 1859, with Politics, Days of Publication, &c., sent gratis.—Wm. H. LINDSAY, 10, Abchurch-lane, London, E.C. Stationers, 74, Cannon-street, City, E.C. Established 1809. Country Booksellers supplied.

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LONDON, SATURDAY, FEBRUARY 12, 1859.

LITERATURE

Helen of Mecklenburg-Schwerin, Duchess of Orleans—[Madame la Duchesse, &c.] (Paris, Lévy; London, Jeffs.)

HERE is a strange, sad book, the issuing of which at this moment cannot be regarded without mingled feelings. No Englishman or Frenchman—be he Carlist, or Orleanist, or Bonapartist—can for an instant question the grace, firmness, and saintly calm of the illustrious lady to whose misfortunes it is devoted;—but there is something in so sudden a baring of these to public notice, while so many of those to whom the narrative relates are alive and scarce consoled for a calamity so touching as the recent decease of "the good Helen," which repels us.—Survivors, we presume, must have been consulted on the occasion ere details so intimate as some that we shall touch could have been published. But whatever be the cause, with its rights and its wrongs—let Orleans be stainless as snow, and Napoleon as ink black as Erebus, the impression of the grave of a true, tender, and holy woman—and all three was Duchess Helen of Orleans—being so immediately made a battle-ground of party warfare, is to us mournful and terrible,—one of the most pregnant comments on the unhappy estate of exiled Princes which we, as literary men, have been compelled to see. The book, there can be small mistake, is an attempt to stir—a wedge to be insinuated—an appeal crying for response; and for these ends the privacies of mourning, at least among persons of high station, must needs be sacrificed. So be it: at the mourners' pleasure, or for their profit. There is something cold, mercantile, and cruel in all such publications—totally irrespective of the cause espoused—totally irrespective of the character and qualities of the deceased person, when decease is their argument, and public curiosity their excuse.

Having spoken out in reference to principles, not persons,—it is no less befitting for us to state that this memorial of gentle and good Duchess Helen of Orleans is executed with taste and composure as a literary work. There is not much in it—there could not be: merely the record of the life of a good woman, called to suffer great destinies rather than to rule them. There is no bitterness expressed, and but little insinuated against those who have got France into their keeping for the present. Some difficult and delicate transactions are kept totally out of sight; we allude to any attempts which may have been made to reconcile and bring together the different exiles having claims on the throne of France which might be deemed conflicting, and thus weakening the hopes of the return of one among them.—The book, to sum up, is rather a character painted in a particular light (shall we not say to suit a particular purpose?), than a contribution to the modern history of France.

That Duchess Helen had no common blood in her veins need hardly be told again, so well known is her descent from that great and good Duchess of Saxe-Weimar, whose dignity in presence of one no less arrogant and ambitious than Napoleon the First impressed and persuaded, if it did not soften him, in the hour of conquest.—She was born in 1814, and till the year 1830 is described as having led a life of great seclusion, without, we fancy, the usual amount of petty court routine and palsyng court formality,—the influences of which a young German princess must have a character of adamant to resist. We are told—but here

we conceive that the colouring of truth may have been heightened—that, so early as the year 1830, the young girl began to take a peculiar, almost a prophetic, interest in the affairs of France; that every detail of the Revolution was expected by her eagerly and mastered by her thoroughly. "The name of the family of Orleans," says her eulogist, "had spoken to her heart long before she could foresee what it would one day become for her." There is, surely, in this symphonic preparation some courtiership, since as we read on we find that her first intercourse with French royalties was in making friendship with *Madame la Dauphine* and Charles the Tenth at Töplitz. There, however, she was also seen at a distance by M. Bresson, the French ambassador, who took a favourable note of her,—there, too, by the King of Prussia, who was connected with her house in marriage, and who afterwards, when consulted as to what bride the Duke of Orleans should espouse, turned his wooing in the direction of the Princess Helen.—To her simple and warm-hearted amiability, those far and near, gentle and simple, bore universal testimony.

She was not wedded, we are told, without scruples on both sides. That the daughter who was to be adopted into a united family, and the bride who should one day sit on the throne of France, should have particular sympathies with the new relatives and country was, of course, a first object. On her side, that a great part was offered to her to play did not blind her to the fact, that it was one environed by perils on every side, and with many dark and dangerous chances attaching themselves to it. But, if her eulogist was to be relied on, she conceived (in this somewhat German) that herein might lie her destiny.—She was ambitious, to put it otherwise.—Doubtless, the winning character for gaiety, bravery, and openness, won by her destined consort, had its share in determining her; but the wedding was originally merely a state transaction. Heart was to come into it later, and appears to have come. She was good and true; he was manly and charming, without affectation and without effort: one of those princes who seemed to have timely courtesy to spare, without condescension, to every one,—the most obscure as well as the highest—who fell in his way. Yet that his mind was easy, as is the mind of one at rest in the present because secure in the future, is not to be believed. How gay and attractive was his court in Paris,—how smoothly flowed the current,—how facile, without licence, was the society—many persons conversant with Paris in 1836, 7, 8, must recollect as well as ourselves. There was, nevertheless, "a skeleton in the closet." Such readers as concern themselves with French affairs may recollect certain letters published in Dr. Véron's trashy *Memoirs* [vide *Athen.* No. 1408, review of Vol. IV.; No. 1431, review of Vols. V. and VI.]. These, which had been filched from the Tuileries during the storm and sack of 1848, contained a confession of "frightful uncertainty," addressed by the Duke of Orleans to the Duke of Nemours, as endured by the whole royal party of France, in respect to the attempt at Strasbourg in 1835. These letters, however, have never been repudiated, so far as we know. Ill gotten as they were, they stand before the public as testimony till their authenticity is disproved.

No sign of anxiety,—no verification of any of the tales on which the titled cronies of the *Faubourg* fed with such eager malice during those years, were then to be seen or traced in the circle of the Duke of Orleans. All went "merry as a marriage bell,"—merrier because no incense was to be burned before the person-

ages.—Both apparently desired (it may be) to inaugurate a new era for royalty in France, far different from that of *Louis Quinze* (so dear to M. Capefigue) with his *ennui* and his Du Barry—or of *Louis Seize*, dull, tired, and sleepy after having got home (as *Béranger* sang)—or of *Charles Dix*, the early rake, the late devotee, with his monks and his processions, and his attempts to galvanize antique despotic usages.—The Duke of Orleans, we believe, and his Duchess had instincts and principles more consonant with the wants of Europe, the humours of France, and the real art (or artifice) of king-craft, than the sensual, or dull, or bigotted personages whom they were to succeed. But the overruler of all human purpose struck in. Conspiracy may be reckoned with; who shall control Death? The story of the catastrophe which changed every expectation, every chance, the value (if a familiar figure may be allowed) of every card on the board, has been told before; and a fearful story it is, to all, at least, who have proved the terror when a like thunderbolt descends on a home,—whether lowly or lofty it matters not—scattering its happiness, and prosperity, and hope to the four winds of heaven.

After a few years of brilliant prosperity (so far as the outer world could judge),—the birth of two sons,—the apparent cessation of aught that could trouble security in the future,—the health of the Duchess became delicate. She was ordered to Plombières in 1842. The narrative of a known calamity,—a part which we shall attempt to paraphrase,—be it ever so much or so little touched by the pencil of the illuminator, will strike with a direct appeal on the hearts of all who have had experience of that which the Litany includes together with Battle and Murder—to wit, Sudden Death:—

On the 3rd of July [says the eulogist] the Duchess of Orleans left happy Neuilly with the Duke. Though the manoeuvres of the camp at St.-Omer did not permit his remaining at Plombières more than four-and-twenty hours, he insisted on taking her there himself. * * Crossing the outer boulevard, they had to pass before a cemetery, the entrance of which was surrounded by little shops full of crowns and funeral ornaments. "I hate these shop-keepers who trade on grief," said the Prince.

Then comes a discussion of the mottoes, which, however romantic, could hardly have taken place during the rapid passage of a royal equipage, still less have been recollected and reported by the companions of the Prince and Princess. The happy pair were gloriously received at Plombières. Seven days after the Prince had departed,

the weather was fine, and the Duchess, enjoying the renewal of her strength, proposed an excursion to the valley of Gérardmé, where has been living for many generations a family of peasant musicians, who still exhibit with pride a piano made by their grandfathers. The Princess wished to see it, and rested for awhile in the cottage, where a young shepherd played all manner of tunes on a bad guitar, which she tried gaily after him, to the great delight of the poor family. It was late when they got back to Plombières. The Princess was to receive some company at dinner. In high spirits after her excursion, with her hands full of flowers (they were found and laid together on the morrow), she went rapidly to her room, and began to dress. Madame de Montesquieu, too, was beginning to dress, when a servant came to say that General Baudrand entreated her to come down and speak to him. Amazed at such a summons, she made the man say it a second time. "Madame, he entreats you to come down instantly."—"But, good Heaven, Monsieur, you look entirely upset."—"Madame, come down this instant, I implore

you."—"My God! what has happened? Is the King assassinated?"—"Madame, you may foresee the worst, but do not remain so near the Princess; come down quickly."

Worse tidings waited the terror-stricken lady-in-waiting below stairs than the assassination of the King,—the instant presence of which idea, by the way, in the court-circle tells a significant tale of the volcanic soil on which the gay-seeming palace was built; and bears out those rumours of minute and incessant precautions current in Paris during those years, which, at the time, we were wont to discredit as so many inventions of party scandal.—There was hardly an instant for concerting how to break news so frightful to the Princess. It was decided on the spot that a telegraphic message should be fabricated, purporting to come from Paris, announcing the serious illness of the Duke of Orleans. Then the lady-in-waiting had to go up the stairs again—

at the top of which were a landing-place and a glass door. Having got so far, she paused for a moment. Through the light curtain drawn over the glass she saw the Princess finish her toilette, turn towards her, elegantly dressed, and with a gay countenance, then open the door. Motionless against the wall, she had not the courage to speak the word which was to destroy so much happiness. "What, are you not dressed?" said the Princess; "But what is it? What has happened to you?"

We will not go on with this sad history of the catastrophe which in one instant changed, it may be for ever, the fate of an old family, and the fortunes of a great empire. That Helen of Orleans armed herself with all the consolations that a spirit alike resolute and resigned can find under the weight of a calamity so terrible and final, we know. She was surrounded by those who revered and cherished her for his sake. She determined to bear up and live for the children she had borne him, who she hoped might one day take his place in the heart of France. But in cases like hers it is idle to talk of the wound being ever healed—of the void being ever filled. Calm and strong persons live—or rather die—on. To the world they may appear ripened, mellowed, deepened by the shock—not destroyed; but when once Death has entered so rudely, Life can be no longer what it was before to any one who merits to live. The fragments from this high-hearted lady's letters subsequent to the event will long survive among the confessions of the afflicted.—

Ah! [the Duchess writes] how have I suffered, in speaking to N— of the sacrifice made to him by his wife. How happy I find her in being able to prove to him that she loves him more than anything in the world, and that to follow him she has quitted what was dearest to her—her children. How I envy her! But why mingle my own tears with every event of life, with every outward circumstance? My grief is like a mirror, in which every object reflects itself.—1843. The marriage of my sister-in-law. You will have heard that I was not brave enough to be present at the marriage ceremony. I have been several times at Saint-Cloud to see my good Louise. So much do I love her, that I know not where I would not go to meet her again. The Queen and Victoire do me good by their affection, so loving, so tender. All the family touch me,—I feel that every one of them was suffering for me. My heart was at Fontainebleau [the place of her own marriage] in the past. I heard a sound which appealed to my heart—a voice which spoke of consolation, eternity, reunion. I have passed the night in writing, in thinking. I made myself up to appear sometimes in the circle (*au salon*), which cost me cruelly dear. Yesterday the compliments of condolence of a general made me give way; this happens often. I cannot stay long; but I perceive that the King and the Queen approve of the part I have taken, and that ought to soften the distress which I feel. I have been obliged to

receive the ministers and the persons of the household with Paris [M. le Comte de Paris]. In the evening the apartments where he had often been so brilliant seemed animated anew. They were lit up as they used to be, everything had the air of a festival,—but *what a festival, alas!* In the midst of this crowd there was only one thought, one regret,—and above all the heads which gathered about me presided one, as noble as it was beloved. The portrait of the Prince, taken by M. Ingres, is placed in my saloon. It is under the presence of his eyes that every act of mine should be done.

No one that has ever known grief, or listened to the language of a true heart, can remain insensate to effusions such as these. No one that respects sorrow will help feeling chilled and shocked that whatever be the necessities of party, the sanctities of private sorrow should be so soon exposed to a public. The Duchess of Orleans died only in the late spring of last year. We cannot pretend to do more than indicate the noble attitude taken by her in the troubles of 1848—when, for her son's sake, she bore the brunt of that tremendous meeting with the Red Men in the Chambers at Paris—nor shall we follow her into the privacy of her retreat at Eisenach, where her will was made. The will is here published; and the partition of her small possessions, her fans and her trinkets,

Immoment toys, things of such dignity
As we greet modern friends withal,

betwixt her two sons, both young, "Paris" and "Chartres," is here set forth for every one to buy. To our own feelings respecting the sanctity of the grave, and the fond privacies of affection, such revelations are grating, whatever be the party incitements to be drawn from them. Other people, however, may think differently, and none who read this touching book will close it without deep respect—if not for its concocters, for the memory of Helen, Duchess of Orleans.

Two Journeys to Japan. 1856-7. By Kinahan Cornwallis. Illustrated by the Author. 2 vols. (Newby.)

"The island empire of Japan occupies an insular position off the east coast of Continental Asia, and opposite to the Sea of Japan and the Gulf of Tartary and Corea, from which it is separated by Manchuria; and is, consequently, the most easterly part of our hemisphere." After this commencement, nothing Mr. Cornwallis writes is surprising. What he sees and does, however, is not a little extraordinary. We never before heard of his Japanese adventures, yet here is the "island empire" which "occupies an insular position" broadly open to view, and bright as the spangles of an extravaganza. It is a paradise of flowered silks, lacquer, yellow, vermilion, ivory, velvet-lined saloons, and fantastic elegancies, and Mr. Cornwallis, living the life of Telemachus or Æneas in this world of luxury, continually bursts upon some scene even more Eden-like and primitive. The poet Spenser, in his Allegro visions, never saw more freely the hundreds of unnarrated damsels dancing lily-white in fairy-land than this Irish traveller sees the mellow beves of Japan wading in baths of Boccaccian simplicity, plunging like Phrynes into the sea-foam, or standing statuesquely as Greek slaves are fancied by sculptors to have done in order to be reported upon for the information of the West, which is supposed to take a peculiar interest in Callipygism all over the globe. So, at least, thinks Mr. Cornwallis, who ought to take Mr. Barham with him next time he visits Japan, and to read Lady Mary Wortley Montagu before he again describes his wanderings. His two journeys, as his title-page indicates, were made in 1856 and 1857. On both

occasions he arrived in an American vessel, which is nameless, and each time he enjoyed most marvellous good fortune, for he seemed to carry a spell with him which dissipated Japanese suspicion, and procured him all sorts of privileges. Thus, as we have said, his studies of the nude were made on a scale almost unexampled; every one smiled at him; he was invited to private houses, and he even—O ye gods and little fishes!—happened to be standing by when a Japanese performed on himself the ceremony of Happy Dispatch, that is to say, slashed open his abdomen to avenge a jostle in a public thoroughfare! How much of this is real, and how much is due to the author's power of book-making we have not undertaken to inquire; probably Mr. Cornwallis has been in Japan, where he appears to have taken some interesting pencil sketches; but we cannot help believing that he was possessed with the spirit of wonder-working when he compiled these extraordinary volumes.

From whatever sources obtained, his knowledge of Japan is considerable, although he develops it in a style execrably confused, yet not unpicturesque. His first pretty glimpse is in a coast town:—

"I saw a young girl standing fan in hand at an open door reading. She was simply clad in a loose crape half-petticoat, half-dressing-gown, sort of dress, reaching as far down as the ancles, and bound by a sash of yellow silk round the waist. Her feet, which were small and beautifully formed, rested on the common high straw sandals of the country. Over this dress, which left the bosom partly uncovered, she wore a light cream-coloured, open jacket, of a muslin texture, with wide sleeves extending a little below the elbow; her soft black hair was beautifully drawn back from off the forehead, and bound in a peculiar cluster at the back of the head, where it was held by two gold pins, one of great length, and with a scorpion-like device attached to it, and which moved to and fro with every motion of its fair wearer. Her complexion was bright and pale, much more so than the Chinese; her features animated and expressive, and her teeth white and as finely formed as her entire figure."

These white teeth denote a virginal state. Mr. Cornwallis, of course, is treated civilly by the young beauty; but, before our doubts have been resolved, he is in the midst of a tragedy. Coming into collision, in company of an American, with certain Japanese officials, he sees one of the gold-coloured gentry kicked, upon which—

"without, therefore, making the slightest attempt at retaliation on the body of his adversary, he unsheathed his chief sword, which, beautifully burnished, flashed for an instant in the sunlight; the Yankee meanwhile extricated his revolver from its hiding-place; it was needless, for at two easy strokes—two gentle slashes of that keen-edged weapon performed in an instant one across the other like the letter X—he had disembowelled himself and fell a swiftly dying man. As he reached the ground, he cast up his eyes at his adversary, and seeing him standing near, apparently with no intention of following his example, he expressed the most fearful agony I had ever beheld."

A string of similar anecdotes follows, so that we really think the days of the old voyagers are reviving. Mr. Cornwallis pursues his pilgrimage, admires the latticed and matted houses, more than Swiss in their toy-like symmetry, and then breaks upon a succession of paradisaical scenes, which he describes with characteristic uncton. In Hakodadi, with a courage worthy of *Ciris Romanus*, he deliberately walks uninvited into a private dwelling; at a glance he sees how the inmates eat and drink, how the rooms are carpeted, how the ceilings and staircases of fine cedar are "chequered with plates of gold of the most curious workmanship." Upon his second

journey he was still more fortunate, for it enabled him to tell how the feeding question may be solved by an imitation of Japan. But before coming to this, we stumble over an example of literary composition:—

"Taking my way on shore in company with several others on the morning following, I observed numerous deerskins stretched against the sides of the inferior houses, in the process of drying. On inquiry, the people made signs that the dense cane brake which backed the town was full of them, and that we might shoot as many as we chose. Accordingly, we repaired to the bamboo grove. We had hardly entered it, when the heads of two or three were revealed and as suddenly hidden, while right and left the dense thicket rustled and shook with their rushing numbers."

"Fine sport among deerskins! However, we must accustom ourselves to Mr. Cornwallis, who first tells us that "no beds, tables or chairs are used throughout the empire," and in due course proceeds to describe both chairs and tables as used in Japan. In fact, the model breakfast is spread over "a succession of low tables":—

"Each dish of porcelain, lacquer, or silver, resting upon tastefully made mats of many-coloured silks and wools, embroidered with figures of birds, elephants, and, as was to be expected, Fusi-yama. Separate seats, covered with broad-cast silk and velvet alternately, of bright blue, red and yellow, were ranged along either side of the tables."

Fish-soup, crab-soup, prawns, cooked lobsters, vegetables, follow *seriatim*, à la Russe according to *gourmands*,—but not à la Russe, if that means "as the Russians do":—

"Then silver tankards of sake. Then lacquered plates of boiled seaweed. Then three different courses of fruits, sophisticated and unsophisticated, also confectionery, as choice, as various in kind, and as luscious, as in shape it was fantastical. Then a course of dried bear's-gall, consisting of a small piece, to each person—a rare, costly, and much-esteemed article, famed for its nutriment, and cheese-like propensities, in urging on a sluggish digestion, and lastly, lacquer-cups of tea, the small-tubed pipes and diminutive boxes of fragrant tobacco. We smoked, and felt ourselves in almost another world."

After this, what so delicious as to see the hours of that heaven?—

"Here and there appeared at the doors of the houses a gaily dressed lady, with a dragon, or a peacock, or a phoenix wove into, or embroidered on her dress of beautiful silk or exquisite crape, and her hair set off with pins of gold and polished tortoise-shell, and her small feet resting on light high sandals, just revealed beneath her flowing robe, and her lips rosy, but often rouged, and her placid countenance pale enough to show an enchanting shadow of pink, and her eyes black and winning, and her form graceful and well shaped, and her whole look so kind, so gentle, so passive, and so amiable that fascination was irresistible."

Another Japanese beatitude speedily inspires Mr. Cornwallis with "the virtuous passion of admiration,"—so purple are her lips, so russet-pink the glow on her tawny cheeks, so shining her black teeth, so exquisite her hands and feet, so lovely the peacock brodered on the skirt of her dress. Upon this Venus waited two Graces in gauze, who looked like golden lilies in colourless bottles, and deepened the impression on the mind of our Rasselas that he had lost his way, or had been spirited into magic land. At length opens the supreme perspective,—Mr. Cornwallis himself takes a bath:—

"There were two tanks or baths in the chamber, made of white marble, and both supplied with warm water. In a recess the buckets for holding cold water were suspended from a copper rail running across it. My host was quickly divested of his garments; I followed his example, and very soon we were dabbling and plunging about in five feet of water. I was in the act of emerging again from the bath, when the fair Sondoree—yes, reader,

Mrs. Noskotoka made her appearance, and—oh, clouds and sunshine—with her lady friend by her side. There was no mistake about it, they had seen us go into the bath-house. They did not blush or turn back,—no, that was not to be expected from Japanese ladies. What was the best thing to be done? The lovely creatures were asking me how I liked the bath. I was almost disposed to be vulgar and say, 'None the better for seeing you,' but its rudeness shocked my delicacy as much as did the presence of my host's wife and her virgin friend, for the teeth of the latter were white as polished ivory. So much the worse for me, I thought. Nevertheless, I mustered that quiet courage so necessary in positions of the kind, and composed myself. Why should I trouble myself about it, thought I, if they did not? They were the intruders, not I. What delightful consolation. Just then Noskotoka stepped out of his bath, and standing on a grating in the middle of the floor, ordered a couple of buckets of cold water to be thrown over him by the attendant. The water, through which a constant current had been maintained, was now allowed to run off,—it was but the work of a moment. Just then the thought struck me that the ladies, who were conversing together in one corner of the room, had come to immerse themselves, and that the longer I remained where I was, the longer one of them would have to wait. They would rather see me out of the bath than in it, I began to think, so out I stepped, in a manner as sprightly as even that of Noskotoka. I narrowly escaped having two buckets of cold water dashed over me as I passed the attendant and proceeded to the drying ground, a small but open division at the upper extremity of the room. By this time the water from both tanks had been emptied, and they were being filled again with a fresh supply from the pipes leading into them, and, to my additional dismay, the ladies commenced undressing. They were divested of their apparel almost as quickly as was Noskotoka, their entire habiliments descending at a drop, on the sash, et cetera, being unbound."

Nothing that Mr. Bourke saw in the North was equal to this. The ladies shortly afterwards followed Mr. Cornwallis into the library. "There was no blushing on either side." It is interesting to know, after such a sketch, that the author is six feet high. Moreover, he sees the famous city of "Ioda," and Miako, and the Mikados' palace, and the interiors of temples, with their Vathek splendours:—

"We were conducted across a square to another such sanctuary, of a massive build, surrounded by a gallery, and supported by fifty-six silver pillars, ten feet in height, each of which were carved after the usual Japanese manner, with the heads of elephants, dragons, and things mythological. The most striking feature of this building was its bended roofs, four in number, and rising over each other in succession, the lowest and largest of which spread over the gallery. The interior was a handsome vault, richly gilded and lighted with many lamps. In a courtyard outside of the building, was hung a large bell, near which rested a hammer of beechwood, used for striking the tones. From this we took our way to another and larger one, which was encircled by a high granite wall. A silver staircase of ten steps led up to the gateway, on each side of which stood a colossal image about twenty-five feet in height."

The mystery of Japan melts away as we follow Mr. Cornwallis through happy valleys, palaces of sublime magnificence, villages of abstract cleanliness, and throngs of dignitaries, in whose presence the world of Japan grows pale. He even dimly sees the Ziogoon himself, and sings 'Shells of Ocean' to "the fair Tazolee," a Calypso of the isles, who, in her turn, sings to him:—

"With graceful expression she awoke the sweetest music I had ever heard—sounds Æolian in their softness and purity—angel whispers wafted from out of fairy land—beautiful tones that inspired while they cheered, and awoke the holiest, the sublimest faculties of the mind—that enthralled,

and joyed, and fascinated, and made the heart's pulsation quicken with delight. Then rang her voice in strains soft and subdued, and in perfect unison with her instrument. The whole scene and subject inspired while it soothed me, till at length I subsided into a tranquil state of dreamy pleasure, and surrendered myself to the intoxication of the moment."

Excellent, so far. "I felt ready to kiss the woman who sang and played so sweetly." In an "after-journey" Mr. Cornwallis sailed among the starry isles of the Pacific, and landed on Nookoora. Here, again, he was favoured, for shoals of beauty floated off from the beach,—and he was introduced to the king and queen, who were welcomed on board the frigate to the tune of 'The King of the Cannibal Islands':—

"Their appearance was unique—a mixture of the primitive and present. He was arrayed in the usual uniform, of tattoo partly concealed by a railway rug, while his shaven crown was concealed by a huge cap of native cloth waving with ostrich plumes. A broad patch of tattooing extended entirely across his face in a line with his eyes. His Queen was habited in a gaudy tissue of scarlet cloth, trimmed with yellow silk, which, descending a little below the knees, exposed to view her bare legs, embellished with spiral tattooing. Upon her head was a fanciful turban of purple velvet, figured with silver sprigs, and surmounted by a tuft of variegated feathers."

A Cupid and Psyche of the Pacific were seen by Mr. Cornwallis standing in primal innocence and love under a shadowy tree. In fact, human nature, wherever this traveller treads, would seem to select its Andromedas and Dianas, to set them in *pose* for his delectation, and that of the curious reader. All this helps to make up an amusing book; but it places Mr. Cornwallis in the list of travellers who may be supposed to have gone and seen and exaggerated.

Poems and Ballads of Goethe. Translated by W. Edmondstone Aytoun, D.C.L., and Theodore Martin. (Blackwood & Sons.)

No successful translation of Goethe's poems has yet been accomplished, though several translations have been attempted, in English. Scott, indeed, first became known by a clever version of 'Götz von Berlichingen' and the 'Erl-King'. Shelley mastered so magnificently a passage in 'Faust' as to make us lament he had not taken in hand the entire drama, instead of a few scenes. A translation of 'Faust' was one of Coleridge's many projects,—abandoned, partly and subjectively, because he doubted whether "it became his moral character" to translate or lend countenance to language much of which he thought "vulgar and blasphemous"; and, partly and objectively, because, on a comparison of idioms, the bard found that he could, on the same subject, write so much better himself. We secretly suspect that one or other of these causes has deprived the world of a good many translations which would have been, no doubt, admirable if they had been only carried into effect,—and, on the other hand, operated so as to make not a few actual translations what no reader of the original can honestly admire. An imperfect affinity with your author,—a desire to mend or improve, or any way to convert him,—to expand or curtail comely or uncomely parts,—reduce him to the level of your own fancy,—make him neat and moral where he is just the reverse,—forced where he is simple,—submissive where he is defiant,—Christian where he is Pagan;—a tendency to alter his metre, invert his meaning, and render indistinct his form and music, are, in our own opinion, effectual obstacles in the way of any translation. Little Latin and less Greek may possibly be unimportant to a poet whose wild genius makes him a law to himself; but

no light of a poetical nature will of itself enable a translator to turn into good English the verses of Lucretius or Homer. The mention of a matter so perfectly obvious seems almost as absurd as to imagine that a translation of a German poet could be seriously undertaken by translators who have still their German to learn.

It has always been within the power of a versifier to seize upon a foreign ballad and make whatever he could of it. It might yield sentiment, set off fancy, or at any rate produce a meaning. The flower might be hastily plucked, the dew and the light cleverly shaken off: it might be subjected to a mild heat, fixed upon a metrical wire, and twisted into a style which might be thought elegant. Goethe has hitherto escaped this process. Translators with an eye for distance have regarded him much as the fox regarded the grapes, or as a dog unaccustomed to water might regard from a river's brink a rare kind of water-lily. The morsel looked certainly tempting, but a geometrical or hydrometrical instinct taught the respective translators to forecast height and depth. The fruit in all probability was worthless—betwixt the flower and the dog intervened a good deal of watery space; and the substratum of the river could only be ascertained by an unpleasant experiment. Could any gain be worth the hazard? Could the remembrance of the rarest flower compensate for submersion?—or recollection of the surface of a grape console a translator who missed his grasp? The English poets and German scholars who have not translated Goethe were, perhaps, on the whole, wise. Parts of his poetry were unapproachable, vulgar and objectionable,—other parts beautiful, yet only if left alone. Who can string together dewdrops, imprison zephyrs, or convey the momentary sunbeams? Half of the beauty of Goethe lies in his consummate simplicity and stillness, in a Greek distinctness and clearness, in the linking of fair words to fair thoughts,—not by a *mariage de convenance*, for the sake of so many syllables or rhymes or images, but from inward necessity and affinity of beauty. Each poem breathes, so to say, in its own hypethral chamber, "a perfect form in perfect rest." Transpose a word or alter a metre, exchange a loud for a low tone, a bright for a neutral tint, and the charm of the poem—symmetry and keeping—is gone. You may have adorned, but you have certainly spoiled the poem. This is what, for the most part, the present translators have done. Sometimes from not understanding the text, at other times from not agreeing with it, or for reasons which they unkindly conceal, and we are unable to divine, they have inverted the original. Where Goethe presents us with clear and distinct objects, his translators are apt to put us off with rather vague similitudes. Thus, in the "Dedication," (or as Messrs. Aytoun and Martin render it, "the Introduction" to the Poems) the Genius of Poesy is represented as looking upon the poet "with a look of pitiful regard,"—*mit einem Blick mitleidiger Nachricht*. This our translators suppose to be "a sweet smile, like breath across a mirror." On the other hand, at stanza iv. in the same poem, because Goethe describes an aerial radiance as "appearing to burn and glow," the translators reduce it to mere matter of fact, by reporting that "all was burning like a molten ocean." Proceeding a few pages onward in the translation the reader will find what "Anacreon's Grave" is like. Goethe, as far as we remember, has not likened it at all. The rose, he simply told us, bloomed there; vines clasped round the laurel. There the turtle wooed, and the grasshopper was brimful of glee. It was a

grave which every god had planted and dressed with life and beauty. Whose might the grave be? Whose? Anacreon's place of rest.

Of spring-time, summer and autumn the fortunate bard had his fill! Shelter from winter at last he has found there under the hill.

The beauty of the poem has in its classical purity no absence of ornament—in the circumstance of its not being "surrounded by a store of comely grace," nor any other verbal gifts which Mr. Aytoun has poured round it. The poem is one of a series entitled in the original *'Antiker Form sich nähernd'*,—"approximating to the antique." As Mr. Aytoun has translated it, it might be designated *Antiker Form entfernend*—a Poem removed from the Antique. We set the two poems side by side:—

Where the rose is fresh and blooming—where the vine and myrtle spring—	Wo die Rose hier blüht, wo Reben um Lorbeer sich Schlingen
Where the turtle-dove is cooing—where the gay cicadas sing—	Wo das Furtelchen lockt, wo sich das Grillchen ergötzt,
Whose may be the grave's surrounded with such store of comely grace,	Welch ein Grab ist hier, das alle Götter mit Leben
Like a God-created garden? 'Tis Anacreon's resting-place.	Schön bepflanzt und geziert? Es ist Anacreon's Ruh.
Spring and summer and the autumn pour'd their gifts around the bard,	Frühling, Sommer und Herbst genoss der glückliche Dichter
And, ere winter came to chill him, sound he slept beneath the sward.	Vor den Winter hat ihn endlich der Hügel geschützt.—the sward.

The meaning of the last verse the translator has not only mistaken, but, as it seems to us, needlessly parodied. The elegiac form of the original the translators have departed from; but this they have done purposely. "They venture to think that, by doing so, they have made a nearer approximation to the spirit of these really beautiful poems than could be effected by the adoption of the ancient metrical system." The titles, too, in some instances, they have altered; and we "venture to think" that by doing so, they have not made so near an approximation to the sense of the original as they might if they had but inspected a German Dictionary and taken the trouble to transcribe what they found. *Nahe des Geliebten* we venture to think they would not have rendered "Separation." In the "Holy Family" the translator has inverted the sentiment, and converted what was a sensuous, carnal and very sceptical poem into an amiable, quasi-religious piece. Mother, child and Herr von Goethe are described in the original thus:—

Welche Wonne gewährte der Blick auf dies herrliche Bild mir
Stünd' ich Armer nicht so heilig, wie Joseph, dabel.

The translator, who has bestowed upon his readers three sentiments of his own in as many lines, thus turns the passage.—

What joy that sight might bear
To him who sees them there,
If with a pure and guilt-untroubled eye,
He look'd upon the twain, like Joseph standing by.

Goethe's sentiment, we allow, is bad enough, but is it quite honest in a translator to sprinkle a poem over with an expression of rather weak piety, and then attempt to pass it off upon the reader as thoroughly orthodox? We have no liking for Goethe's faults, but we should be sorry to use him as his translators have done. 'The Erl-King' has been several times translated; as far as we remember, never in the following manner:—

Who rides so late through the grisly night?
'Tis a father and child, and he grasps him tight;
He wraps him close in his mantle's fold,
And shelters the boy from the piercing cold.
"My son, why thus to my arm dost cling?"
"Father, dost thou not see the Erlie-king?"
The king with his crown and his long black train!"
"My son, 'tis a streak of the misty rain!"

The reading of "Erlie-king" for "Erl-König" sounds almost as absurd as "early

purl" for "hurly-burly,"—but this is scarcely so ludicrous as the treatment 'The Fisher' has received.

Mr. Theodore Martin makes Goethe's ballad into the following strain. A stanza will perhaps suffice.—

The water rush'd and bubbled by—
An angler near it lay,
And watch'd his quill, with tranquil eye,
Upon the current play.
And as he sits in wasteful dream,
He sees the flood unclose,
And from the middle of the stream
A river-maiden rose.

Nor is 'The King in Thule' more felicitously rendered, as may be seen in the second and last stanzas.—

A King there was in Thule,
Kept troth unto the grave;
The maid he loved so truly
A goblet to him gave.
And ever set before him
At banquet was the cup;
And saddening thoughts came o'er him,
Whene'er he took it up.
When Death with him had spoken,
His treasures rang'd he there,
And all, save one dear token,
He gifted to his heir.
Once more to royal vassal
His peers he summon'd all;
Around were knight and vassal
Throng'd in his father's hall.
Then rose the grand old Rover,
Again the cup drain'd he,
And bravely flung it over
Into the weltering sea.
He saw it flashing, falling,
And settling in the main,
Heard Death unto him calling—
He never drank again!

The alterations of Mr. Aytoun in this poem are noteworthy. *Dem sterbend seine Buhle* is rendered "The maid he loved so truly." *Die augen gingen ihm über* is generalized into the Longfellowish sentiment, "And saddening thoughts came o'er him."

Auf hohem Vater-saale
Dort auf dem Schloss am Meer
means something about "knight" and "vassal" and "father's hall." *Zecher* means "rover," and *Sinken tief ins Meer*, "Heard Death unto him calling."

Next to 'The Bride of Corinth,' the metrical difficulties of which the joint translators have almost mastered, 'The Visit' is perhaps, on the whole, the most successful of the translations. Here it is:—

To-day I thought to steal upon my darling,
But the door was closed of her apartments.
Of a key, however, I am master;
Noiselessly I glide within the doorway.

In the salon found I not the maiden,
Found the maiden not within the parlour,
But on tiptoe entering her chamber,
There I find her, sunk in graceful slumber,
In her robes, upon the sofa lying.
At her work had slumber overtaken her;
And the netting with the needles, rested
'Twixt the fair hands that hung crosswise folded.
Silently I sate me down beside her,
And awhile I mused, if I should wake her.

Awed me then the peace so sweet and holy,
Which upon her drooping eyelids rested:
On her lips abode a trustful quiet,
Beauty on her cheeks, the home of beauty;
And the tranquil movement of her bosom,
Show'd how innocent the heart that moved it.
All her limbs, so gracefully reposing,
Lay relax'd by sleep's delicious balm:
There I sat enraptured, and the vision
Curb'd the impulse I had felt to wake her,
With a spell that close and closer bound me.

"Oh my love," I murr'd, "and can slumber,
Which unmasks what'er is false and formal,
Can he injure thee not, nor unravel
Ought to shake thy lover's fondest fancy?
"Thy dear eyes are closed, those eyes so tender—
Eyes, which only lifted are enchantment,
Those sweet lips, oh lips so sweet, they stir not,
Stir not nor for speech, nor yet for kisses!
All unclose'd is the magic circle
Of thine arms, that otherwise enclasp me,
And the hand, the dainty sweet companion
Of all best endearments, void of motion.
Were my thoughts of thee delusion merely—
Were my love for thee but self-deception,
I must now discern the truth, when Amor
Stands beside me thus, with eyes unbandaged."

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Long while thus I sat, with heart elated,
Thinking of her worth and my devotion;
Sleeping, she with rapture so had all'd me,
That I did not venture to awake her.

It is almost needless to go through the remainder of the volume. 'The Coquette' is a burlesque, and the idea of a German girl mounting a stile is an impossibility. When our readers are informed that *vor des Kaisers grüne* is translated "six young men of Caesar's household,"—and *am hohen rand* "round the lofty wheel cascading,"—our German readers may judge how far Messrs. Aytoun and Martin's production has a right to be entitled a translation.

Selections from the Charges and other Detached Papers of Baron Alderson. With an Introductory Notice of his Life. By Charles Alderson, M.A. (Parker & Son.)

As undergraduate who drinks no wine—a senior wrangler who writes squibs and is also first bat or oarsman—a barrister who acts funnyman on circuit, yet rises in his profession—a judge who cracks jokes, and does characters, and retains the wholesome respect of the public and the bar, must be no ordinary personage. Mr. Baron Alderson was, in fact, a very extraordinary man—as remarkable, perhaps, as any man can be to whom nature has denied the crowning gift of original genius. His cleverness was astonishing. Backed by industry and method, his abilities carried him over every sort of obstacle. As a boy he seemed to learn faster and to know more than any other youngster of his age. Among his schoolfellows at Gorleston, he was Flying Childers, they only Norfolk cobs. At Scarning, at the Charter House, at Bury St. Edmunds, always the same story; Alderson had a habit of success. At Cambridge he went in for the highest honours of the University. "Had any one offered me the rank of second wrangler without study or trial I should have refused it with disdain." Such were his words in after-life. His examinations revived the glories of Cambridge. Senior Wrangler and First Medallist is no unusual combination of honours; but to be Senior Wrangler, First Medallist, and Smith's prizeman is a felicity that falls to few. Only one athlete—if the biographer of Baron Alderson be right—had ever conquered his competitors in all three trials—a student of Caius in 1773. Young Alderson, who, like the formidable sons of Rechab, drank no wine, carried all the prizes. When a few years later Baron Alderson was the father of boys at school, he wrote a line or two of commentary on training at public schools, which breathes the high wisdom of a Christian, and shows the fine feeling of a gentleman:—

"I have sent you to Eton that you may be taught your duties as an English young gentleman. The first duty of such a person is to be a good and religious Christian, the next is to be a good scholar, and the third is to be accomplished in all manly exercises and games, such as rowing, swimming, jumping, cricket, and the like. Most boys I fear begin at the wrong end, and take the last first; and what is still worse, never arrive at either of the other two at all. I hope, however, better things of you: and to hear first that you are a good, truthful, honest boy, and then that you are one of the hardest workers in your class, and after that, I confess I shall be by no means sorry to hear that you can show the idle boys that an industrious one can be a good cricketer, and jump as wide a ditch, or clear as high a hedge, as any of them."

Leaving Cambridge, Senior Wrangler entered the Inner Temple, was in due course called to the bar, and travelled the Northern Circuit. At first, though his academic laurels brought him into good society, they brought him no briefs. For more than one term he found little exercise

for any of his talents, save that of frolic. To this idle time belongs an idle story:—

"On one occasion, at this period of his life, he presented himself, in company with one of his cousins, at a masqué ball at Almacks, in the disguise of a deaf old gentleman, playing that character to the old lady of his companion; and the two acquitted themselves so well, availing themselves with such humour of the privilege of their supposed infirmity, as to be followed on leaving by persons desirous of ascertaining from whom so much fun and so many lively sallies proceeded. Or else he snatched an interval from business to indite an epigram or copy of verses to his no less sprightly cousin and correspondent, Mrs. Opie."

Perhaps the following lines were among those addressed to the Author of 'Simple Tales':—

"Written at the Pontefract Sessions by a Vacant Lawyer.

(Strenua nos exercet inertia.)

Hail, Goddess of the briefless band,
That near my threshold lo'st to stand,
And with thy withering glance,
Scare off the 'One, et cetera's' all
As if they saw some Taxor fall
With scolding pen advance.

Why thus, dull goddess, wilt thou shed
Thy gifts on my devoted head,
Compelled thus here to stay,
To hear the chairman's drowsy charge
Or—state a case at large,
And listen all the day.

Though others say, Adversity,
Sweet are thy uses, yet for me
Thy manners are too rude.
No longer dwell with me I pray,
I wish thee, goddess, not to stay,
Nor on my haunts intrude.

But 'stead of thee let Bus'ness come,
Attended by the ceaseless hum
Of Motions, Briefs, Appeals:
How sweet her voice, how fair her mien—
While in perspective dim are seen,
King's Counsel and the Seals."

Of the real correspondence of these cousins we have a glimpse—in which we think the gentleman shows more gallantry than the lady, as becomes him—also more wit, which is an offence, tolerable and not to be borne:—

"Anonymous effusions seem not unfrequently to have arrived at Norwich—where Mrs. Opie then resided—with the Yarmouth postmark unaccountably impressed thereupon, and *vice versa*, a few elegant stanzas would come to light, as though from some obscure Norfolk village, on the breakfast-table of the Temple. Or else it is the 'Monk of the Temple' who writes; and 'At least as good a Nun as thou art Monk' who responds. In the following, his fair correspondent—at that time an ardent patriot herself—treats him to some very flattering, but questionable, advice:—

What bold aspiring's thine, ambitious youth!
Could not one crown content thy lofty brow?
But classic lore, and mathematic truth,
Must both before thy grasping influence bow?
And lo! another triumph fills thy breast,
For Themis' smile thou woo'st at Themis' shrine—
But let not there thy noble daring rest:
Let higher meeds, let prouder toils be thine—
By virtue aimed, to all her friends a friend,
Go, in the senate be thy talents tried.
There with a real patriot's zeal defend
Those laws for which our great forefathers died!

—The 'Roland' to this 'Oliver'—leaving politics out of the question—confines itself to compliment. It is couched in the following graceful lines, gratifying enough, doubtless, to the *Autheress*:—

Let others praise the Father's Tale,
And weep the Daughter's Fate,
With some let *Adeline* prevail,
Repenting when too late.

Let some admire each varied grace,
Which *Simple Tales* combine,
And every useful lesson trace,
In *Temper's* wise design.

I too have praised; my heart before
Has with their sorrow swelled,
But now their magic reign is o'er,
I've found them all ex-celled.

Thou in them with truth unite,
Each touching charm to impart,
Yet there's a book yields more delight—
To those who read—thy heart."

A hand so sprightly could not long ask work

without finding it to do. Alderson advanced in his profession; and many important, with some very curious, cases came under his care. His torture of poor Stephenson in the witness-box is well remembered. Mr. Alderson was ever a Tory, and his training had developed in his mind that morbid fear of change which tyrannizes over so many delicate and cultivated intelligences in our generation. On the great cause of Steam-Carriage *versus* Stage-Coach, he was employed on the side of our fine old Englishmen, and cross-examined Stephenson in the tone of a man hurt in his own feelings by the idea of a steam-train going through space at the rate of twelve miles an hour. We read these details now with a wonder akin to that we feel on unwatching a Rameses or Cleopatra. For example, take this scene, a scene perfectly dramatic in spirit and detail, every word bringing out the subtle lawyer—Senior Wrangler and lion of the Northern Circuit—on one side,—the untaught, undaunted engineer on the other:—

"Of course," (the question is put with reference to the proposed speed) "when a body is moving upon a road, the greater the velocity the greater the momentum that is generated?"—"Certainly."—"What would be the momentum of forty tons moving at the rate of twelve miles an hour?"—"It would be very great."—"Have you seen a railroad that would stand that?"—"Yes."—"Where?"—"Any railroad that would bear going four miles an hour; I mean to say that if it would bear the weight at four miles an hour, it would bear it at twelve."—"Taking it at four miles an hour, do you mean to say that it would not require a stronger railway to carry the same weight twelve miles an hour?"—"I will give an answer to that. Every one, I dare say, has been over ice, when skating, or seen persons go over; and they know that it would bear them at a greater velocity than it would if they went slower; when it goes quick, the weight in a manner ceases."—"Is not that upon the hypothesis that the railroad is perfect?"—"Yes; and I mean to make it perfect."

This last is clinching. One feels that this is *genius*. What consummate cleverness can do to baffle the higher power, Alderson did. But Stephenson triumphed. We quote again, for no better service can be done to the youth of this generation than is done by rendering more and more familiar to public thought the trials of men like George Stephenson. The barrister again puts our engineer to the question:—

"Do not wrought-iron rails bend? take Hetton Colliery, for instance?"—"They are wrought iron, but they are weak rails."—"Do you not know that they bend?"—"Perhaps they may, not being made sufficiently strong."—"And if made sufficiently strong, that will involve an additional expense?"—"It will."—"You say the machine can go at the rate of twelve miles an hour. Suppose there is a turn upon the road, what will become of the machine?"—"It would go round the turn."—"Would it not go straight forward?"—"No."—"What is to be the height of the flank of the wheel?"—"One inch and a quarter."—"Then if the rail bends to the extent of an inch and a quarter, it will go off the rail."—"It cannot bend. I know it is so in practice."—"Did you ever see forty tons going at the rate of twelve miles an hour?"—"No; but I have seen the engine running from eight to ten miles round a curve."—"What was the weight moved?"—"I think little, except the engine."—"Do you mean to tell us that no difference is to be made between those forty tons after the engine, and the engine itself?"—"It is scarcely worth notice."—"Then, though the engine might run round and follow the turn, do you mean to say that the weight after it would not pass off?"—"I have stated that I never saw such a weight move at that velocity; but I could see at Killingworth that the weight was following the engines, and it is a very sharp curve: it is a sharper curve there than I should ever recommend to be put on any railroad."—"Have you known a stage-coach

overturn, when making not a very sharp curve, when going very fast?—'That is a different thing: it is top-heavy.'—'Will none of your waggons be top-heavy?'—'They will not.'"

Quick, solid, circumspect, and crushing as these answers are, it is impossible not to admire the skill and perseverance with which the lawyer went through his brief. Mr. Alderson was counsel against Martin, the poor maniac who fired York Minster; and in one of his letters we have some notes on this remarkable incendiary:—

"I have just been reading my brief," he writes, "one of the most curious I ever had. The way in which the deed was done was this. He stayed behind after the afternoon service, and after the bells had been rung as is usual, being then left alone, he went up into the belfry, and with a razor cut off about eighty or ninety feet in length of the *prayer bell-rope*, which being usually rung from below, had been drawn up and coiled up to that length there. With this rope he knotted himself a sort of rope-ladder, and throwing it over the iron gates of the choir, he climbed over by means of the knots. Being in the choir, he struck a light with a flint and his razor, lighted a candle which he had brought, collected the prayer-books, and set fire to the paper close to the carved work at the archbishop's throne in two piles. He then cut away a silk curtain, gold fringe, &c., which he stole, and getting back by his rope-ladder into the body of the cathedral, escaped through a window on the north side (the most unfrequented part). He had provided himself with a pair of pincers, by which he forced the window, and let himself out by his rope-ladder to the ground. My impression is, that he is too mad to be convicted, having been already twice confined in an asylum; but there was much method, nevertheless, in all this."

Mr. Alderson took an early distaste to an active political career, and hence he ruined those chances of the wool-sack which his forensic and legal standing might have warranted him in aspiring to reach. His temper was too calm for the stormy floor of the House of Commons; but he studied politics as a science, from a safe distance, and his letters contain his opinions on some points, expressed with a very deliberate care. To Mrs. Opie, who had been piping against Republics and Republican government, he writes:—

"I entirely agree with your view of a republic. As long as men are so wicked, it is an impossibility for it to be a lasting government, for it does not govern, but obey. America is no exception to this rule. In the first place, at its commencement, I believe it was a remarkably moral population; and so the evils would not at first appear. And since that time, the immensity of its territory has enabled its most active and least self-restrained population to expand itself with less inconvenience. But will the thing last? When the wilderness is peopled, will not the wickedness, which is now expended on the Indians and the weak without observation, become intolerable, and a government strong enough to protect be the result? Such a one I think will hardly be a republic, but, I fear, a despotism, for men always run into extremes. Lynch Law is, in fact, an ill-regulated despotism."

To an American correspondent he gives a bit of free advice, which betrays the lawyer in every word:—

"You seem to me to require some improvement in your territorial relations with neighbouring states. As peace and war are in the care of your general executive, it appears to me that the borders of your country should be *Congress ground*; for otherwise you are constantly at the hazard of disputes. Maine, for instance, might now involve the United States in a war for her own local quarrels. It is of great importance that *nations* should adjoin each other. But in your case a nation is on one side, and on yours a sovereign state, which is not the nation, nor can be ruled by the law of the nation absolutely as to the settlement of any dispute. A belt of *Congress ground* round your territory would make you more agreeable neighbours."

His politics were of a mild and neutral character, as became the Bench. In his domestic relations, he seems to have been most felicitous—"blessing and being blest." Some of the charming things in this volume are his notes to his boy at school—better far than his rattling pasquinades and rhodomontades to his feminine cousins. We cannot resist the manly tenderness of this epistle:—

"I will sit down and write to you to-night before I go to bed, that I may talk with my darling boy in imagination at least, though I cannot see his dear face. I was very sorry to part with you last Wednesday, but as it is for your good, I submit to it, and your letter to-day makes me sure you will be happy in your new mode of life very soon. It must seem at first strange to you, and you will often think of home. I should be sorry that you did not, but in a little while, if you are a good boy, and I feel sure you will be so, you will find school a happy place. Mr. — says you are diligent and obliging. That gives me great pleasure, for I set much more store by diligence than by what people call talent or genius. A diligent boy is sure to do well, and if to it he adds talent, he does excellently. But the merit is in making a good use of the talent entrusted to you. If the servant in the Gospel had had ten talents instead of one, and had hid them in a napkin, his lord would have equally thought him unworthy of reward. It was the *diligent* servant who was rewarded. I shall be very glad if, when you write to me, you will tell me how you spend your time, and what lessons you are learning, what companions you have, which of them you like best, what games you play at, and all such like things. There is plenty of subject for a long letter, and such things give delight to one who loves you as I do. A letter should be all about oneself, and one's own thoughts, and should be just as if you were sitting down to talk to me. I think of you every day, morning and evening in particular, and please myself in thinking that when papa and mamma are praying for their dear boy, he may be doing so too for them. There is a story of two lovers who agreed at the same hour to go and look at the moon every moonlight night, and that was a tie between them, for they felt then as if they were together. How much better is it to be looking, not to the thing created, but to God himself. That is indeed to be together really, to be praying all of us at once to him, is to be, as it were, united through Him for ever, and to make a beginning of heaven on earth. My own dear boy will remember this, and we shall not be separated then, but every day be together in spirit if not in bodily presence. Well now, I have done with my serious talk. So it only wants twelve weeks to the holidays? Well, you will find the time pass very fast, I dare say. I find it pass with me very quickly, but then I am older than you, and look more backward than forward in life, as my days are nearer at an end than yours. But I shall long to see you again, and hope to come down before the twelve weeks of the Half are over, and pay you a visit. If I go the Home Circuit, I shall come round on my way to Hertford, and carry you off with me perhaps to that place, and I can drop you again on my way back to town. I have been obliged at last to send for Sir Benjamin Brodie to see me for my sciatica, and to-day, by his order, I have been stewed alive in a vapour-bath. Dreadfully hot, I can tell you, 140 degrees, while a hot-bath is only 98 degrees. Yet it was not unpleasant after all; for *hot air* does not burn like hot water, as it communicates its heat gradually to you, air being what they call a bad conductor of heat. So by the time the hot air makes you warm, a perspiration breaks out, and cools you again. People have been known to bear 400 degrees of heat without much inconvenience. Sir Francis Chantrey told me once he had gone into the oven where he baked his moulds, which is heated by a nearly red-hot plate at the bottom. He wore thick wooden shoes to protect his feet, and a flannel dress, and was able to bear it very well. That was a heat that would have baked a pie, and yet a man *alive* would not be heated much above blood heat, or about 100 degrees. 'Is not this curious? Life is able you see to bear heat which would roast a *dead* body.'"

Indeed, the beauty of this book lies in the domestic detail. The proud ambition of the undergraduate calmed down in the man with wife and bairns. Content with a station less than the highest, the Judge was rewarded by a life of comparative ease and of great social dignity. He chose the better part; seeking at home and in religious exercises the true rewards of life. He was an example to the Bar—he lived a gentleman, and he died a Christian.

Popular Tales from the Norse. By G. Webbe Dasent, D.C.L.: with an Introductory Essay on the Origin and Diffusion of Popular Tales. (Edinburgh, Edmonston & Douglas.)

THESE quaint stories are translations from the *Norske Folkeeventyr*, collected by MM. Asbjørnsen and Moe, and have been, the Preface says, the occasional work of Dr. Dasent for fifteen years, which is more than the period of patience that Horace required of an author. The translator has gone upon the sound principle of omitting stories unfit for modern eyes; but has wisely refused to soften blunt rude tales, the value of which to the philologist and ethnologist consists in the faithfulness and truth of their rendering.

It was a severe rebuke to the pedant of a former age, to find from Grimm that Latin and Greek were not the foundations of all language. That great scholar proved, not only that Teutonic laws were codes as valuable as those of Justinian, that the German Minnesingers were not inferior to the occasional verse-writers of the Anthologia, but also that our old Norse mythology had been a source of poetry and fable as prolific as the old Greek. The discovery of the harmony existing between the language and creeds of the East and West began with the Jesuits' studies and the researches of Anquetil de Perron, at the end of the last century. Nursery tales became henceforward the study of the scholar; so that the child laughed in the nursery over what was racking the scholar in his library. It was as when the antiquary finds his child playing with a golden Dario of a special rarity. Nursery stories were discovered to be small Pompeiis of ancient manners, fossilised strata of bygone Arabian, Icelandic or Persian antiquities. They led us back to wonderful theories of the alliances, and conquests, and descent of the nations who wrote them. Language-doctors learned to take up these fables, point to their roots, and explain to us, as with vegetables, the manner and time of their growth. Many of the stories were found existing in five or six different nations, and in different ages and different degrees of civilization—William Tell, for instance, and his daring shot. It is told in Saxo Grammaticus, in the twelfth century, of King Harold Gormson's thane; in the *Wilkins Saga*, of Wayland Smith's younger brother; in the *Saga of King Olof*, of Eindredi, the heathen chief. It is told again of King Harold Sigurdarson, who died 1066. In the fourteenth century the *Malleus Maleficorum* refers it to Punter, a magician of the Upper Rhine. In England, William of Cloudele, in the old north country ballad, performs the same feat. It is common to the Turks, Mongolians and Samoyeds. It is evident that, though it may have happened to Tell, and that Gesler's cruelty may have been stimulated to inventiveness by the old legend, the fable is of great antiquity, and common to all archer nations. It proves, on the Greek principle of the origin of myth, that in certain ages stories have a tendency to gravitate towards a favourite national hero, eventually to crystallize round his memory, and become incorporated with his

fame. It is the same with the loose wit of an age, which comes down to the next generation as the jests of Erskine or of Sheridan. Half a wit says is forgotten; half he is supposed to say is invented for him. He is both better and worse than tradition allows. One of the stories in Dr. Dasent's book, called 'The Master Thief,' is, we believe, in the *Gesta Romanorum*—certainly in the Sanscrit *Hitopadesa*, in Herodotus, and in German, Italian and Flemish popular tales. It is the same with the Welsh story of Gellert, that the guide tells you as you stand wrapped in white clouds on the peak of Snowdon. The story is of the faithful dog, who saved his master's child from a wolf, and is slain by mistake as its supposed murderer. This is a Sanscrit and Arabic story—the monks knew it, Pilpay records it, and there is an old English version of it. It is like 'The Dog of Montargis,' which is told by Plutarch, and is an old French story also of the days of Charlemagne. Sindbad and Aladdin, Hassan and Nouredin, are of a common family with Jack the Giant-Killer and Puss in Boots, gentlemen all of unquestionable descent, and whose genealogical tree is no mere walking-stick sapling. Æsop himself is not a bit superior to old Pilpay, nor is meagre Phædrus to be compared to the great German beast-epic, 'Reynard the Fox.' It is true that these wide analogies set us thinking, but do not lead us very far on our way back to Babel and Eden. We come, however, at last, to the two great primeval distinctions—to the Shems and Japhets, the doers and thinkers, the conquerors of Europe and of India, who now meet again after their long wanderings to quarrel once more for the Empire of Hindostan. These two people of Central Asia were those of Iran, the tillers, and those of Iwan, or the horsemen-wanderers—the Indo-European and the Mongolian.

The author traces very ingeniously the corruption of the Frost Giants, whose skulls Thor had such a habit of splitting like walnuts, to the meaner lubberly Trolls, whom Jack always got the better of. He shows us how in myths from the foes of the gods these giants became the large-headed, weak-legged dolts of our pantomimes and nursery stories. As for Odin, he turned into the Wild Huntsman, just as heathen wells became the founts of churches—Christianity putting its broad arrow on all the old Pagan goods and chattels. The monkish stories made the saints wander about and have adventures just as Odin did, who used to stroll into the forges of village smiths and get his heavenly horse newly shod. Frigga, Odin's wife, the goddess of industry and plenty, is still worshipped under the name of the Virgin.

Of the fabulous golden age—an old Pagan tradition annexed and christened by the monks—Dr. Dasent tells us a very strange and epical legend, that we cannot for the heart of us forbear copying:—

"The remembrance of 'the bountiful Frodi' echoed in the songs of German poets long after the story which made him so bountiful had been forgotten; but the Norse Skalds could tell not only the story of Frodi's wealth and bounty, but also of his downfall and ruin. In Frodi's house were two maidens of that old giant race, Fenja and Menja. These daughters of the giant he had bought as slaves, and he made them grind his quern or hand-mill, Grotti, out of which he used to grind peace and gold. Even in that golden age one sees there were slaves, and Frodi, however bountiful to his thanes and people, was a hard task-master to his giant hand-maidens. He kept them to the mill, nor gave them longer rest than the cuckoo's note lasted, or they could sing a song. But that quern was such that it ground anything that the grinder chose, though until then it had ground nothing but gold and peace. So the maidens ground and ground,

and one sang their piteous tale in a strain worthy of Æschylus as the other rested—they prayed for rest and pity, but Frodi was deaf. Then they turned in giant mood, and ground no longer peace and plenty, but fire and war. Then the quern went fast and furious, and that very night came Mysing the Sea-rover, and slew Frodi and all his men, and carried off the quern; and so Frodi's peace ended. The maidens the Sea-rover took with him, and when he got on the high seas he bade them grind salt. So they ground; and at midnight they asked him if he had not salt enough, but he bade them still grind on. So they ground till the ship was full and sank, Mysing, maids, and mill, and all, and that's why the sea is salt. Perhaps of all the tales in this volume, none could be selected as better proving the toughness of a traditional belief than No. II., which tells 'Why the Sea is Salt.'

The Norse had no idea of that devil, whom the monks magic-lanterned till he grew so large as to be all but omnipresent and omniscient. As for Hel, she was the goddess who kept the nine keys of the place of death, where all went who were unlucky enough not to die laughing on the field of battle warring for Odin.

In some of these stories of our philologist the heathen element and antiquity is singularly perceptible. As in 'The Master Smith,' where the hero thinks he has done a silly thing in quarrelling with the Devil, and in 'Not a Pin to choose between them,' where Peter the husband of the silly Goody, goes about begging for alms from door to door in Paradise. The transformations of men into beasts are numerous—as in the Greek and Roman stories, which perhaps are of Scythian origin. The were-wolf or man-wolf is a frequent character in the old legends; but the favourite beast for Norse transformation is the bear, whose strength and sagacity made him an object of wonder and respect with the sturdy woodmen of Norway, who even now think the Finns and Lapps can assume the shape of animals. The Lapps, disowning this magical power, still call the bear grandfather, look on him with awe, beg his pardon as they cut his throat, bring him back to their tent with apologetic ceremonies, declaring that "grandfather" whom they have killed had the strength of ten men and the wit of twelve. Greylegs (Wolf) is a kindly-grateful beast in the old stories,—and the horses save their masters out of peril and bear them to fortune. The dog makes no great figure,—but the goat occasionally (being sacred to Thor) appears in force and with supernatural attributes.

The Trolls seem to have been more Puck-like and malignant than the Giants. They were weaker, and therefore more malicious. They seem to have devoted their lives to injure man and man's works. Sometimes they are represented as thieves and cannibals. They dwell in the spurs of the fells, in the dried pine-forest, in dens, to which they carry off the children of men, helpless lads and beautiful maidens. They guard the riches, and sit in clefts of the rocks surrounded by Threadneedle Streets full of gold and silver. They haunt the dark forest by day, and feast by night. To see the sun was fatal to them,—if once it looked them full in the face they burst in sheer spite, fear, horror and disgust.

About all these stories—crystal-sided and sparkling with fancies rare and fantastic as the shapes that icicles assume—there is a bluff honesty, refreshing as the rough wind that chills one minute and the next sends the warm blood in a red gush to the buffeted cheek. Hindú stories are tropically overlaid with imagery. The Arabs are keen and bright as their sabres, and damascened with tropes and episodes. The German are simple, hearty, and

full of kindly humour. The Swedish are stiffer and more matter-of-fact. But the Norse are full of bird-music, and have a fragrance about them of wild flowers and the aromatic pine-forest. The men they paint are Norse—daring fellows who die making the best of it, fighting with the last inch of sword, and after that—till the hand is lopped off. They speak bluntly, but never pervert morality or deny the true principles of right and wrong. They delight to sketch the neglected and snubbed genius, the younger brother, who is what the Norse call "the Coal-biter," who broods over the fire, thinking, but doing nothing—who is the drudge and fag of the family—who basks in the quiet self-consciousness of hidden strength, and who at last uprises like David to slay the Philistine, or rather, to tame the magic horse, ride up the slippery glass hill and win the princess. The good, the brave and the true are always praised:—this shows the just moral standard of the Norse writer. As for the women, they are not very strongly drawn; but then they are generally bright, good, tender and helpful,—forgetting themselves in their eagerness to help others. As Dr. Dasent says of the heroine justly,—

"When she goes down the well after the unequal match against her step-sister in spinning bristles against flax, she steps tenderly over the hedge, milks the cow, shears the sheep, relieves the boughs of the apple-tree,—all out of the natural goodness of her heart. When she is sent to fetch water from the well, she washes and brushes, and even kisses, the loathsome head; she believes what her enemies say, even to her own wrong and injury; she sacrifices all that she holds most dear, and at last even herself, because she is made to believe that it is her brother's wish. And so on her, too, the good powers smile. She can understand and profit by what the little birds say; she knows how to choose the right casket; and at last, after many trials, all at once the scene changes, and she receives a glorious reward, while the wicked step-mother and her ugly daughter meet with a just fate. Nor is another female character less tenderly drawn in Hacon Grizzlebeard, No. v., where we see the proud, haughty princess subdued and tamed by natural affection into a faithful, loving wife. We sympathize with her more than with the 'Patient Grizzle' of the poets, who is in reality too good, for her story has no relief; while in Hacon Grizzlebeard we begin by being angry at the princess's pride; we are glad at the retribution which overtakes her, but we are gradually melted at her sufferings and hardships when she gives up all for the Beggar and follows him; we burst into tears with her when she exclaims, 'Oh! the Beggar, and the babe, and the cabin!' and we rejoice with her when the Prince says, 'Here is the Beggar, and there is the babe, and so let the cabin burn away.'"

There is something in very truth inimitable about these stories,—as, for instance, the Yankee vein of lying, in the Boots who made the Princess say 'That's a Story,'—which is a narrative of a witty younger son, who is promised the hand of an exaggerating princess if he can make her express her wonder at his yarns.

About others, as 'The Giant who had no Heart in his Body,' there is an inexhaustible vein of imagination, which even the 'Arabian Nights,' though fuller of colour, cannot rival. In this, as in so many of the Norse stories, there is a younger son, who from natural kindness of heart, on his way to other adventures, helps neglected animals, who, in their turn, aid him in moments of emergency,—a kindly moral, not unuseful in its way. He feeds a half-starved raven, slopes a salmon stranded on a shallow into deeper water,—and gives his old horse to feed a wolf, who, in gratitude, leads him to the giant's house. At this cannibal's house he finds a princess, who promises to aid him in

killing the giant, her master,—but the difficulty is, that he does not carry his heart (life) about with him, and keeps it a secret where it is hidden. The faithful couple look everywhere for the giant's heart—under the door-sill, in the cupboard—everywhere, but in vain. Like Samson, he will not betray his secret to Dalilah till after much treacherous wheedling and pressing. At last the very foolish monster confesses that far away in a lake lies an island,—on that island stands a church, in that church is a well, in that well swims a duck, in that duck there is an egg, and in that egg his heart. Like 'The House that Jack Built,' these stories run round this sort of wheel and back again. Off goes Boots, the Coal-biter,—the wolf carries him to the island, the raven flies to the tower for the church-keys, the salmon fetches the egg from the well where the guardian-duck had dropped it. He squeezes it, the giant screams and begs for mercy 500 miles off. Boots treacherously makes him, under a tacit promise, turn six brothers of his back from stone to flesh,—then breaks the egg, and the giant dies. Of course, the story ends with a wedding, and with the usual quip, which has drawn down thousands of peals of laughter:—"If they have not done feasting, why they are still at it."

The Emperor Napoleon III. and Italy—[*L'Empereur Napoléon III. et l'Italie*]. (Paris, Firmin Didot; London, Clarke.)

THE Italian race has been flushed by expectations of a war against the Stranger. It has dreamed of Deliverance descending the Alps under the triple-tinted flag, and many have been the apostrophes of rebuke and regret that England has not sympathized with hopes so glorious. We are reminded of the golden days when Venice and Genoa were Queens of the Sea, when the cities of the bright Peninsula were free and festal, when Italy was not a nation. And we are asked, why not applaud the resolve of a people oppressed and divided to liberate themselves and combine? This, however, is not, and has not been, the real question, which is, not whether we should stimulate the Italian sentiment of nationality, but whether the "team of twenty-five millions," after rearing against Austria, should crouch to France. It is in the name of history, of art, of science, of literature, that the appeal is made in the very document before us,—an ornate and magniloquent composition, glittering here and there with an Imperial brevity. Literature, art, and science, therefore, have their reply to offer, no less than state-craft and diplomacy. Adjudged as we are by the genius of the past, and the anguish of the present, not to urge upon Italy that policy of patience which the hot-headed interpret as despair, our answer will be simple. We must ask, what the Italians promise to themselves from challenging a volley of round shot against the façade of St. Mark, or from erecting a new Napoleonic monument at Marengo, where Bonaparte's Palace of Victory, two years ago, was put up to auction? Do they wish to see the Apollo and the Transfiguration once more in the Galleries of the Louvre? Are they anxious to send the libraries of the Vatican and the Ducal Palace to the Rue Richelieu? Would they prefer to enjoy at Turin and Florence the censorship of thought and writing that reigns in Paris? The French pamphlet, if not candid, is indiscreet. What it offers to the people of Italy is not national independence, but a ponderous French protectorate. It proposes to satiate vengeance, not to satisfy patriotism. The Revolution it would coerce; the Pope it would protect; the Peninsula it

would federate; as Italy has given a princess to France,—what if the girlhood of Clotilda should be that of a second Catherine de Medici? France, perhaps, would give another king to Italy. The fetters might be new and bright, like the golden links that delighted the Abassian captive while they chained her; but they would be fetters still, and Lombardy might be no less humiliated with red swarms of Zouaves on her plains than with the white-coated garrisons of Austria in her fortresses.

Against all this Liberalism itself protests, and it deplores the impetuous credulity of those Piedmontese Constitutionals who are fitting their necks to the old Transalpine yoke, painted in three colours, but intensely and exclusively French. Have they had no warnings? How often have they heard the false and cheating prophecy? Let them count the slain of that generation which bled for Bonaparte, the relics of occupation and "deliverance," and what atom exists, or can be remembered, of anything beyond a French Imperial trophy? To fight for Italy is a trade that rewards the liberator; the liberated, meanwhile, bleed, pay, are menaced into silence, and eat the dust and ashes of their gratitude. At what is it, then, that the Italians aim? Do they yearn for a new Campo Formio, or for a repetition of Novara? Would they prefer the deliverance of 1796, or the occupation of 1849? Lodi, Arcola, Rivoli, the Cisalpine and the Ligurian Republics; the retirement of a Sardinian king to Cagliari, and the surrender of Piedmont; Marengo; the Milan Decree; Pope Pius at Savona; the cradle-King of Rome; what, in this phantasmagoria of Italian memory, this sweep of names and events, reconciles Italy to the thought of rescue by Bonaparte legions? Such are the forms and colours of the past; but the present is even less auspicious. Is usurpation to be smitten with the December sword? Is Venice to be set free by African chains, Rome to be rebuked by the gaolers from the Oyaque fens? Is freedom to be proclaimed in the name of a mute people and a gagged press? Can a Government of artillery promise Italy a reign of concord and civilization? This it is that English common sense rejects. Sympathy with a brave and generous people protests against a new enslavement, more politic perhaps, but yet more fatal to their nationality, than the ephemeral despotisms under which their ardour chafes. Italy, if conquered "for herself," must reward her conqueror; must entertain her deliverers so long as they please to stay; the palaces of Rome and the port of Genoa, the fortifications of Venice and the tactical centres in Lombardy, might be obligingly held by French forces until "the passions of the day had calmed down,"—a phrase very fashionable among certain classes in Paris. The principle has been applied to France, and why not to Italy?

Italy has been, for years, a revolution restrained. The Imperial pamphlet affirms that the revolutionary genius must be strangled. What then? Is an united Italy to be created? This, France declares, is impossible. Turin could not govern Rome, nor Naples Florence. What may be done, proceeds the statesman who theorizes with six hundred thousand bayonets in his hand, is to establish an Italian Federation, similar to that of Germany, thus enabling a national power to develop itself—with careful nursing—until Italy would stand alone. The Papacy would form the centre of this magnificent combination, with His Holiness as President and Father, assisted by a Lay Council. Turin, Naples, Florence, Milan, and Venice might contend for supremacy, but not one would envy the traditional predominance of Rome. "So much for the Pope; his position

would certainly be a brilliant one." As for Piedmont, she would hold the first military rank among the Confederate States; the King of Naples would be at length an independent prince; the Grand-Duke of Tuscany would no longer live in dread of revolution; Italy would be pacified, the Papacy consolidated; Austria would suffer no real injury, and to France would fall a crown of glory that men and angels might envy. Such is the plan, partly designed perhaps to mystify the question of French policy, which comes spick and span from Paris. When Italians, therefore, complain that English public opinion yields them no sympathy, and that English literature blooms with no enthusiasm in favour of their classic cause, we may justly put it to them whether their ambition has dwindled down to the level of a Zouave protectorate, a reformed popedom, a cluster of military governments, the gratification of inflicting an injury upon Austria,—and, perhaps, the removal to France of her glorious monuments of Art and letters. If it be so, history, liberty, patriotism, and the judgment of all sober minds reproach them.

NEW NOVELS.

Yesterday; or, Mabel's Story. (Saunders & Otley).—"Yesterday" is a one-volume novel, not without talent, but greatly lacking in good sense. The style is conceited and jerking, which gives it an air that is at once foolish and fatiguing to the reader, who cannot, without effort, keep pace with the self-complacency of the author. As to the story: Mabel is a young girl whom the author (with that lavish generosity which distinguishes novel-writers and dramatists) endows with every imaginable virtue. It sometimes strikes us that if the original saints in the calendar could come back to life, they would have the "patience of a saint" tried to see the ease and dignity with which the amateur saints in novels practise the difficult virtues and the graceful minuet step of their walk through this life without one trip or stumble, and the beautiful, celestial, rosy light which shines on all their thoughts and actions, recollecting, as the old veterans must, the crosses, and losses, and mortifications, and ugly hair-shirts in which they had to tread their weary pilgrimage, and the very little justice, poetical or practical, which befell them in this world! Novel-writers have changed all that: their saints never come to grief, but always end in a *tableau*—either a death-bed or a marriage; but both under the most brilliant auspices. Mabel, the saint and heroine before us, begins her pilgrimage at the fashionable and much-frequented altar of St. George's Church, Hanover Square. She is a little country girl of obscure parentage, who, on the death of her mother, has been adopted by a well-to-do uncle in some city business, who has also a house at Hampstead. She refuses the hand and heart of this worthy man's son, her own cousin, who is, besides, the model of Jack Horner. She accepts in his stead the Honourable Cecil Lacy, a man of fashion and next heir to a peerage. He makes her an offer with many misgivings, which are very speedily realized. Mabel, being entirely unaccustomed to society of any kind, proceeds at once to sit in judgment on the manners and customs of fashionable life. She condemns all that differs from what she has seen at her "Uncle Hammond's." With wild pertinacity she preaches to her bewildered husband, finding everything wrong that he does himself, or asks her to do. Her great "humility" is the virtue most vaunted by the author, though all her virtues are "war-ranted"; but this young girl of eighteen never for a moment doubts the infallibility of her own judgment, and is held up by the author as a model of a young Christian wife in a difficult position. Her meek obstinacy would have driven any mortal husband to distraction and the divorce-court, but Cecil, although under the ban of the author as unworthy to possess "such a treasure as Mabel," really behaves quite as well as could be expected. He presents her with a set of jewels—she refuses

to wear them. He wishes her to be presented at court—she refuses to put on a court-dress, and insists that if she goes at all it shall be quite plain. He engages a box at the Italian Opera—she refuses to sit in it. He wishes her to go out shopping; encourages her to buy everything she wishes for—she declares she does not want anything, and stops at home, growing pale and ill for want of air and exercise. When he asks her to drive in the Park, she cries to be taken to Hampstead to see her uncle and aunt,—mixing up with her scruples of conscience a very remorseless and overpowering affection for her husband, who finds it very fatiguing, and who, naturally enough, does not find it pleasant to be under so much meek but emphatic disapproval. He leaves her to herself, and she is a meek and affectionate victim,—sitting up for his return, and receiving him with tearful smiles. Sometimes attended by her maid, a country girl from her native village, she ventures to order her carriage, and takes a drive through the streets of London in search of objects of benevolence—goes into streets and alleys where intrepid City Missionaries or hardy policemen scarcely venture to penetrate. She sends a fashionable West-End undertaker to bury a poor woman who has died of starvation. At last, her husband comes to the end of all his patience: being a well-bred man, he goes away to travel, leaving word that it is not likely he will ever return. He makes a handsome provision for her, and requests her to retain possession of the beautiful house in Belgrave Square; but, above all, that she should abstain from writing to him. She takes his desertion with martyr-like resignation, refuses the two thousand a year he had settled upon her, insists on quitting Belgravia, and, taking a few of her plainest clothes and the little fortune she had of her own (the proceeds of the sale of her mother's furniture), and accompanied by her faithful maid, proceeds to an obscure country village to earn her own living in a station of life to which she had most assuredly never "been called." As a village schoolmistress, she hears that her husband has become a peer; also, at almost the same time, that he is ill, dying, somewhere in Italy, of cholera. She rushes away to nurse him, in the profoundest ignorance of geography. Contrary to all the laws of nature and probability, she finds her way, and finds him alive, though on the very brink of death; but she brings him triumphantly back, and *chemin faisant* converts and convinces him. He comes back with her to England, where they are supposed to live happy ever after.—The book is clever, written with spirit, and, in spite, or perhaps in virtue, of its absurdity, is entertaining; but we protest against the moral which the author inculcates as not only foolish, but dangerous. This applies to the morality of most religious novels, taken as a class; and we have bestowed more time and space on the review of 'Mabel's Story' than its own importance required, to have the opportunity of protesting against what we consider objectionable in a class of books circulating widely amongst readers to whom works of general fiction are prohibited. In 'Mabel's Story,' the author seems quite unaware that a virtue out of place and out of season becomes as mischievous as though it were a vice. Solomon says, "He hath made all things beautiful in their season,"—but the seasonableness is the essential condition of their beauty and value. In religious novels, the hero or heroine, strong in opinion on some point of dogmatic or doctrinal theology, insists upon it to the exclusion and detriment of all other duties or doctrine. Sometimes it is adult baptism; sometimes it is insisting upon church-going at times and seasons disapproved by the heads of the family; sometimes it is going to some particular church to hear some particular minister; sometimes it is refusing to go abroad; sometimes to stop at home; sometimes the point in question is the wearing of one style of dress instead of another, and the young people are elected to all the honours and inconveniences of martyrdom;—but it is almost invariable that it is the persons who are held up to honour for setting up their own judgment against that of their parents and guardians that are represented and commended for so doing, as preferring to exercise

their "fancy" virtues instead of the old-fashioned obedience and respect for their elders, and the modest self-distrust of their own opinions, which used long ago to be inculcated as the first elements of well-brought up and well-conducted young people. We are old-fashioned enough to think that, both in novels and real life, it is *safer* for young people to obey the rule of those in authority over them than to indulge in their own self-will, even though it may sometimes take the guise of scruples of conscience. The discipline of submission and humility gives "ample room and verge enough" for the exercise of excellence, without fancy work of supererogation; and conscientious young persons, both in books and real life, would set a better example by a little wholesome distrust of themselves, and a little more of the saving grace of charity for those who are so unfortunate as to differ from them.

A Few Out of Thousands: their Sayings and Doings. By Augusta Johnstone. (Groombridge & Sons).—This is a very nice little book of stories and sketches from the life of a suburban London street: it is done with spirit, kindly feeling, and without pretence. The stories are amusing; and in some of them there is a dash of genuine humour, which it is pleasant to meet with. 'Our Mary Ann,' the chronicle of a mistress's experience in search of a servant, is our own favourite. We remember Augusta Johnstone's unpretending little book, 'Woman's Preaching for Woman's Practice,' of which the *Athenæum* made mention at the time, and we are glad to find our former favourable impression of the authoress confirmed.

OUR LIBRARY TABLE.

Palestine, Past and Present. With Biblical, Literary, and Scientific Notes. By the Rev. H. S. Osborn, A.M. (Trübner & Co.).—The author of this work has engrained on a slight narrative of travel a large body of antiquarian criticism and traditional retrospects. Following the path traced by Prof. Robinson and trodden by so many zealous pilgrims, he wanders among the Holy Places with a reverent eye and a loving pencil,—and his volume, in addition to its bulk of historical disquisition, contains several interesting steel and chromographic engravings, with an abundant variety of woodcuts. Neither the American nor the English reader, with Prof. Robinson's publications before him, will discover much novelty in Mr. Osborn's treatment of a favourite subject; but the book is welcome as contributing a liberal and intelligent commentary on problems perpetually in the crucible, yet never likely to be solved. Mr. Osborn has not the fearless facility of M. de Sauley; he announces no revelations from the dust of ages, nor does he find in pillars and arches the characters of a mystic alphabet. Without pedantry, without a too simple reliance upon legends, and, moreover, without an obstinate consistency in disbelief, he explores the cedar slopes of Lebanon, the sites of Tyre and Sidon, the coasts of Tiberias, the plains made holy by sacred feet, flowery Sharon, and corn-bearing Jericho. Jerusalem, Bethlehem, the Dead Sea, and Jordan naturally fall within reach of his traveller's eye and sketcher's hand,—although, instead of confining himself to the remnants of "dead empires," he fills his portfolio with outlines of living groups, of flowers, birds, children, and all that has belonged to the life of Palestine since it was holy ground. His New World mind calculates how much grain a New England farmer could sweep from the plain of Jericho into the bonder's granary; he measures the capacities of the country as he goes, and, like other men, he wonders why it is nothing more than a beautiful ruin. Its very harvests are lichens on the crumbling wall; its glory is that of the old tower, fractured, brodered with moss, hallowed by time; its bloom is the annual youth of summer brightening the passage of decay. We have read Mr. Osborn's volume with interest, although it presents little that is original. As a supplement to the literature of Biblical research already existing in America it is a work of substantial merit. The scholarship of the subject has been all but exhausted by Mr. Osborn, who is, moreover, a naturalist, a student

of Art, and a vigilant "chiel" in the observation of manners. In noticing the peculiarities of Druze and Jew, Maronite and Mohammedan, he exhibits always a tolerant humour, and writes of the humble and benighted in a spirit at once philosophical and kindly. We have, therefore, a word of cordial praise to bestow on his work, notwithstanding that its glimpses are those of a familiar region, for better is an old story rationally and cheerfully told than a novelty startling and silly.

Bitter-Sweet: a Poem. By J. G. Holland. (New York, Scribner; London, Low & Co.).—What Christmas Eve is in Old England that "Thanksgiving Eve" is in New England,—the sweetest holiday of all the year, when children gather round the hearth and make merry, while the window-frame rattles and the sleet hisses against the panes. On such an evening the author of this suggestive and original poem pictures a New England family assembled,— "fair boys and girls, with good old Scripture names," and in the midst "Farmer Israel," a widower, as *Paterfamilias* in American poetry always appears to be. The conversation "savours" of theology rather than poetry, and we pass that over for dreams and thoughts instinct with poetic light. Sister Ruth is rocking the baby's cradle, and thus prettily questions:—

Who can tell what a baby thinks?

What does he think, of his mother's eyes?
What does he think, of his mother's hair?
What of the cradle roof that flies
Forward and backward through the air?
What does he think, of his mother's breast,
Bare and beautiful, smooth and white,
Seeking it ever with fresh delight,
Cup of life and couch of his rest.

—The Thanksgiving Hymn is fine and brave, worthy of the occasion, though less suitable for extract than this dainty lullaby:—

Hither, sleep! a mother wants thee!
Come with velvet arms,
Fold the baby that she grants thee
To thy own soft charms.
Bear him into Dreamland lightly!
Give him sight of flowers:
Do not bring him back till brightly
Break the morning hours!
Close his eyes with gentle fingers,
Cross his hands of snow!
Tell the angels where he lingers
They must whisper low.

—Vigour and force and imaginative beauty are to be found in this poem.

Primula: a Book of Lyrics. (Hardwicke).—A little book of Oriental bloom and odour, reminding us in not a few of its tones of Simonides or one of the Greek elegiac poets. The author writes like an artist and a scholar. His verses are always musical, and only want a motive to make them poetry.

Observations on the Genus Unio; together with Descriptions of New Species in the Family Unionidae. By Isaac Lea, LL.D., Philadelphia. (Philadelphia, Lea).—Dr. Lea, of Philadelphia, is well known in Europe for his successful study of the class Mollusca. In this paper he has contributed a large amount of valuable critical matter on the family Unionidae, and has described and given beautiful illustrations of several new species. As with Dr. Lea's other papers, this must take a permanent place in the literature of Malacology. The shells described have been obtained by Dr. Lea from various sources, and represent species from Africa, South America, and Asia.

A List, with Descriptions, Illustrations, and Prices, of whatever relates to Aquaria. By W. Alford Lloyd. (Lloyd).—Although this is professedly a trade list, it contains so much information with regard to stocking and managing aquaria, that we have no hesitation in recommending it to those who are interested in the domestic culture of water-plants and animals. Although Mr. Lloyd is now a successful merchant in all forms of life that can be cultivated in the aquarium for scientific observation or amusement, he began his career as an amateur, and has by much labour and study done perhaps more than any other individual for facilitating and perfecting the management of marine and freshwater plants and animals. This list contains a large number of useful illus-

trations, and a quantity of matter, in the form of notes and observations, which every one having an aquarium cannot but find of use. Mr. Lloyd's experience is very great, and he has freely communicated it in this unpretending production.

The Scottish Annual, 1859. Edited by C. R. Browne. (Edinburgh, Black.)—The 'Scottish Annual' has been planned on the magazine, rather than on the good old annual principle. It contains sensible papers on the comet, on Lord Clyde, on deer-forests, social improvement, and literature, as well as tales, and poems, and literary sketches. The contributors have been numerous and national; and their zeal is rewarded with a high encomium from the editor, Mr. C. R. Browne, whose name figures four or five times in the table of contents. The versification forms, we think, the soundest part of the medley composition; next to this stand the prose article, of a useful tenour; the romances, we are sorry to say, are decidedly weak. The best of them is Mr. James Ballantine's 'The Lawnmarket-Merchant.' That which the Rev. R. J. Macgeorge calls 'The Scarlet Vest' might have been written by a schoolboy slightly misread in the history of the French Revolution. The wicked hero, Brodeur, is, when it suits the author's purpose, "stunted and gross" like a pig; but curiously enough, when it becomes necessary that the good hero Eugene should escape in his enemy's guise, the monster's apparel fits him to a hair. This, however, is one of the least defects in a very absurd and vulgarly-written story. Among other trifles, there is a ghastly story sung by "Robert Burns the Younger,"—describing how he met his father the other day at Kirk Allowa, and how they talked about the monument and festival forthcoming, until the one flies off with the parting night, and the other turns homeward, reeling under the influence of "draps o' drams with kindra folks." Carefully improved from year to year, this neat, new Scottish Annual may at length find a literary place; but at present not too much can be said of its quality.

Messrs. Routledge have collected from various quarters the widely sung and widely scattered pieces of Dr. Mackay, and printed them in a volume of *Collected Songs*. But the book appeals, not merely to happy memories, but to the more eager spirit of curiosity. About a hundred new songs are included in a gathering—which will be welcome to every one who loves the honest, hearty English lyric. From the same firm we have received copies of Disraeli's *Literary Character of Men of Genius*,—of *Burns's Poetical Works*, edited by the Rev. R. A. Willmott.—A new edition of the *Thousand and One Nights* (Murray), with Lane's notes and illustrations, is on our table,—as is also, from the same house, Part I. of a popular reprint of Lord Byron's *Poetical Works*. In this part the purchaser gets for a shilling the whole of *Childe Harold* and the *Giaour*.—Messrs. Moxon & Co. have reprinted, in one volume, Mr. Dyce's edition of *Marlowe*.—Mr. Russell Smith has done an acceptable service in adding *Sackville's Poems* and *Spence's Anecdotes* to his "Library of Old Authors."—Mr. Bohn has enlarged his "Historical Library" by the addition of Vols. I. and II. of a new edition of *Evelyn's Diary and Correspondence*,—his "Scientific Library" by Dr. Carpenter's *Animal Physiology*,—his "Standard Library" by a translation of M. Thierry's *Formation and Progress of the Third Estate in France*.—From Messrs. Childs, the American publishers, we have received four small volumes of an edition of *English and Scotch Ballads*, a production creditable to American taste and enterprise, and to the merits of which, at a time of greater leisure, we may devote a few columns.—Mr. Bentley sends us a translation, by Lady Wallace, from the German of *Frederick the Great and his Merchant*,—a new impression of Mr. Anthony Trollope's *Three Clerks*,—Mr. Charles Rowcroft's *Tales of the Colonies* appear once more under Messrs. Smith, Elder & Co.'s orange cover, price half-a-crown,—and from the same publishers, Parts II. and III. of the "Parents' Cabinet of Amusement and Instruction."—Among other new editions we find on our table *Charles Chesterfield*, by Mrs. Trollope (Knight & Son),—*Canadian Crusades*, by Mrs. Traill (Hall, Virtue & Co.),—

Father Connell, by the O'Hara Family (O'Byrne & Co.),—*The Woman Hater*, by Capt. Clarence (James Blackwood),—*Songs of Robert Burns* (David Jack),—*Soft Shovers and Early Dew* (Miller & Sowerby).—Among recent translations we have to announce Volume I. of Dr. G. B. Winer's *Grammar of the New Testament Diction*, translated by Prof. E. Masson (Hamilton & Co.),—*Sketches of and from Jean Paul Richter* (Bennett),—*Extracts from the Works of Jean Paul P. Richter*, by Georgiana Lady Chatterton (Parker),—a translation into German of Mr. Copping's 'Pictures of Paris,' with the equivalent *Pariser Bilder* (Williams & Norgate).—Reprints from periodicals lead off this month with *Eminent Men and Popular Books*, reprinted from the literary columns of the 'Times' newspaper (Routledge),—*Endowed Schools of Ireland*, by Harriet Martineau, from the 'Daily News' (Smith, Elder & Co.),—Mr. and Mrs. S. C. Hall's *Book of the Thames* (Hall, Virtue & Co.).—These are followed at a distance by *Behind the Scenes in Paris* (Hogg & Sons),—*Russia*, by a Recent Traveller (Graham),—*Wycliffe, his Biographers and Critics*, from the 'British Quarterly,'—from various periodicals Mr. Piessie, *Magic* (Longman). From the newspapers Mr. Nimmo has collected a little volume of speeches on the *Burns Centenary*,—and from an Irish gazette Mr. Cody has reprinted some speculations and discussions on *The River Lee, Cork and Corkonians* (Mitchell).—Our list of second editions includes *Poems*, by the Author of 'Uriel' (Chapman),—*Dr. Leask's Two Lights* (The Book Society),—*Blind Amos*, by E. P. Hood (Judd & Glass),—*Twenty-seven Sermons*, by the Rev. W. J. Brock (Blackwood),—*Mr. F. Dun's Veterinary Medicines* (Simpkin & Co.).—An important third edition of Sir R. I. Murchison's *Siluria* (Murray) has appeared, with maps and many additional illustrations.—We have also before us a fourth edition of Dr. Liebig's *Familiar Letters on Chemistry* (Walton & Maberly).—A fifth edition of Mr. T. F. Hardwick's *Manual of Photographic Chemistry* (Churchill),—and an eighth edition of *The Cathedral* (J. H. & J. Parker).—Among books which defy classification we have Mr. George Cruikshank's *Re-issue of Scraps and Sketches* (Kent & Co.),—*Quiz: a Comic Monthly Magazine*, edited by C. J. Collins,—*The Photographic Art Annual for 1859* (Lay),—Volume VIII. of *The Penny Post* (J. H. & J. Parker),—*Our Children's Magazine for 1858* (Partridge),—Part V. of *Journal of the Historic Society of Chester*,—Vol. X. of the *Transactions of the Historic Society of Lancashire and Cheshire*,—and "one hundred and fortieth thousand" of Ince's *Outlines of English History* (Gilbert).

LIST OF NEW BOOKS.

Barrow's (I.) Theological Works, ed. by Napier, 9 vols. d. 14s. 6d.
Barrow's Treatise of the Pope's Supremacy, ed. by Napier, 8vo. 12s.
Bayne's Essays, Bayne's Sermons, Bayne's Miscellanies, 7s. 6d.
Beale's Student's Text-Book of History, 3rd ed. post 8vo. 2s. 6d.
Bouilly, Contes à ma Fille, nouvelle édition, 12mo. 5s. 6d.
Brown's Exposition of the Parable of the Sower, 3s. 6d. cl.
Burn's Illustrations of Carpentry and Framing, 4to. 3s. 6d.
Bunyan's Pilgrim's Progress, with Memoir by Hare, new ed. 2s. cl.
Cambridge Class. Texts, Euripides, by Paley, Vol. 3, 18mo. 3s. 6d. cl.
Carey, Marshall, and Ward, by Marshall, 2 vols. 8vo. 55s. cl.
Chevalier on the Value of Gold, trans. by Colclen, 8vo. 5s. cl.
Clarke's Carmina Minima, 8vo. 1s. 6d.
Claughton's Questions on the Collects, Part 2, 2nd ed. 18mo. 2s. 6d.
Copley's Cottage Comforts, 23rd edit. 12mo. 2s. 6d. cl.
Cornwallis (Marquis) Correspondence, ed. Ross, new ed. 8vo. 3s. 3s.
De la Motte's Ornamental Alphabets, Ancient and Modern, 4s. cl.
De Forquet's Corré, ou l'Art Français, new ed. 12mo. 1s. 6d.
De Forquet's First Italian Reading-Book, 11th ed. 12mo. 3s. 6d. cl.
De Forquet's Modern French Spelling-Book, 16th ed. 12mo. 2s. 6d.
De Forquet's Commercial Grammar of French, 12th ed. 8vo. 5s. cl.
Ellicott's Commentary on St. Paul to the Galatians, 2nd ed. 8s. 6d.
Evans's Costs in Actions, with Forms of Affidavits, 4s. 12mo. 4s. cl.
Fitzhugh's Michael Schwartz, 12mo. 2s. 6d. cl.
Garnett's (Rev. R.) Philological Essays, ed. by his Son, 8vo. 10s. 6d.
Gemma of the Isles, and other Poems, 8vo. 5s. cl.
Grey's The Three Paths, 3 vols. post 8vo. 5s. cl.
Guarney's Homoeopathic Domestic Practice, 2nd ed. 8vo. 5s. cl.
Hewson's Oblation and Temple of Ezekiel's Visions, 8vo. 6s. 6d.
Jane Eyre: an Autobiography, by Currer Bell, new ed. post 8vo. 1s. 6d.
Keats's Poems, 12mo. 1s. cl.
Kemp's Of the Imitation of Christ, new ed. 8vo. 5s. cl.
Literary Gazette, The, Vol. 1, new series, 4to. 10s. cl.
London University Calendar, The, 1859, 12mo. 3s. 6d.
Longfellow's Song of Hiawatha, 2nd ed. 8vo. 1s. 6d. 6d.
Ludlow's Policy of the Crown towards India, 8vo. 2s. 6d. cl.
Marsh's (M. C.) Life and Letters, by her Son, 2nd ed. 8vo. 5s. cl.
Moore's Outlines of Veterinary Homoeopathy, 2nd ed. 8vo. 5s. cl.
Napoleon III. et l'Italie, Royal 8vo. 2s. 6d. 6d.
Nugent's Pocket Dictionary, French & English, by Tarver, 7s. 6d.
Oxford Pocket Classics, Aristophanes Comedies, new ed. 2 vols. 6s. cl.
Patrick's (Symon, D.D.) Works, ed. by Taylor, 8vo. 3l. 14s. 6d. cl.
Pictorial Spelling-Book, The, new ed. 12mo. 1s. 6d. cl.
Poems, by the Author of 'Uriel,' 2nd ed. 8vo. 2s. cl.
Principles and Practice of Harmonious Colouring, 8vo. 2s. 6d.
Ricord's Lectures on Chancery, trans. by Maunier, 8vo. 8s. cl.
Simpson's Linda, or Beauty and Genius, 12mo. 2s. 6d. cl.
Smith's Arithmetic and Algebra, 6th ed. 8vo. 18s. 6d. cl.
Spray, post 8vo. 3s. 6d.
St. Basil, The Liturgy of, ed. by Neale, 12mo. 1s. 6d. cl.
Taylor On Poisons, 2nd ed. 8vo. 12s. 6d. cl.

Taylor's Logic in Theory and other Essays, 8vo. 6s. cl.
Thomson's Asimuth and Time Proof Plate and Scale, 3s. 6d.
Turrell's Oral Exercises in French Pharmacology, 8th ed. 8vo. 4s.
Valentine's Beattie: or, Six Years of Childhood, 12mo. 1s. 6d. cl.
White's History of France to 1848, 8vo. 8s. cl.
Wickworth's Hymns from the Lyra Germanica, 18mo. 1s. cl. 6d.
Worrum's The Epochs of Painting Characterized, new ed. 8vo. 4s.
Wyon's (Fred. W.) Poems, 8vo. 5s. cl.

A NATIONAL INSTITUTE.

A first move seems to have been made by Government towards a consolidation of the literary and artistic Societies of England—towards the possibility of a Great National Institute. At least, this is what we infer from Mr. Disraeli's explanations. The Royal Academicians, he tells us, are to remove from Trafalgar Square to Piccadilly. The whole of the National Gallery is to be prepared for the reception of pictures. Marlborough House is to be given up in a few days to the upholsters in the name of the Prince of Wales. A house, with accommodation for curators and keepers, is being built at South Kensington for the temporary reception of the Vernon Gallery and the Turner Collections. A site is to be given to the Royal Academicians on the grounds of Burlington House—"in connexion with other public buildings." A special clause is inserted, we believe, in the agreement between the Government and the Academy, to the effect that the State, which finds the site, shall supply the design for an edifice—and that the taste of the Forty may find space for employment only on the arrangement of the rooms and the mural decorations.

We infer that the present buildings of Burlington House are to come down,—walls, outworks, galleries, everything. The space cleared would be very considerable. On the open land might be erected that grand series of public edifices for the use of which Letters, Science, and Art have long urged on Prime Ministers and Chancellors of the Exchequer their respective claims. The Royal Society has already established a permanent occupation of the spot. The Royal Geographical Society is acquiring from usage a right of periodical meeting there. The Linnean and the Chemical Societies are there in fixed settlement. That several other Learned Societies have petitioned Government for the use of rooms in Burlington House is known to our readers. On what grounds their claims can be resisted by any Chancellor of the Exchequer who allows the Linnean and Chemical, the Astronomical and Philological Societies to lodge at the public charge—not to speak now of the superb apartments given or lent to the Society of Antiquaries and the Royal Society—we cannot conceive. Of this we are sure: so long as these privileges remain special to six or eight learned bodies, there will be agitations and complaints on the part of those who believe themselves and their services unfairly overlooked by the Government. We trust that Mr. Disraeli—in bringing the Royal Academy to Piccadilly—is working towards a general aim of completeness and economy in the literary, scientific, and artistic administration of the country. The erection of a Palace of Intellect, that should be to the Present all that the British Museum and the National Gallery are to the Past,—the home of living genius and the centre of its labours and triumphs—would be worthy of the age. A long and well-lighted gallery should be given to the Academicians. Sets of apartments would have to be provided for the books, instruments, and collections of the other Societies. Twenty or thirty rooms would go a long way towards housing all these. Then, there might be erected three lecture theatres (one of them large, such as the theatre in the Museum of Practical Geology) for the common use of the Societies. Three would be enough, and more than enough—for a little arrangement of the Societies themselves as to the days and hours of meeting, and the length of occupation, would allow with perfect ease and harmony of thirty-six meetings in each week. This is far beyond the demand. The Royal Society, the Society of Antiquaries and the Civil Engineers, meet once a week. The Geographical Society, the Geological, Entomological, Zoological, Royal Society of Literature, Philological, Linnean, Chemical, and Asiatic, meet once a fortnight. The average is about a dozen meetings a week. Some are

held in the morning, some in the evening; so that no difficulty could arise in distributing the rooms for use. On the advantages for mutual communication and reference that must result from bringing so many learned persons and so many valuable libraries and collections under a common roof, we need not now enlarge. On the possibility of giving to all these literary, scientific, and artistic bodies a common organization—so as to combine them for honour and usefulness into a great national institute—while leaving each society free and independent, as regards its own peculiar action—we may speak another day.

FOREIGN CORRESPONDENCE.

Florence, January 20.

A letter from Florence at the present moment might seem—at least to us here—to be necessarily *carriere* to the *Athenæum*, which does not condescend to ruffle its serenity with the wars and rumours of wars that are vexing the political world. For quiet dozy Florence has been starting in her sleep, and rubbing her eyes, and moving uneasily; till at last the hubbub they are making on all sides out of the boundaries of our peaceful lotus-land has absolutely awakened her, and set her chattering about the affairs of Europe very much after the fashion of "P. P. of this parish." Yet I have no intention of troubling the readers of the *Athenæum* with any discussion of those "meaner things," which the votaries of the Nine are in the habit of "leaving to low ambition and the pride of kings,"—or other potentates. But a few words on our unwonted social aspect may preface a letter commenced with the intention of communicating a fact or two of our more ordinary staple of Art-news.

An Englishman arriving in Florence now for the first time, would probably be much struck by the amount of liberty of speech which he would witness on all sides. With his notions of the *espionnage* habitually practised by the ever-trembling despots of the Continent, the cautious prudence of the Italian character, and the danger incurred by known hostility to the Government, he would be astonished at hearing in every *café* talk, which very mild rulers might fairly deem seditious and treasonable, and at seeing openly passed from hand to hand addresses to the people of the most frankly revolutionary description. The productions alluded to are, it is true, clandestinely printed, and anonymous. But the printing and distributing them would be very dangerous, not to say impossible, if the powers of a despotic government were to be put in action in earnest to prevent or punish it.

On the contrary, the powers that be look on with the utmost apparent indifference. The most enlightened rulers, conscious of the patriotic excellence of their sway, and strong in the conviction of the ultimate prevalence of truth, could not with more apparent courage adopt the system of *laissez faire*. It cannot be denied, therefore, that at a time when in many another city that might be named it would be the height of imprudence to speak to your neighbour as men may be every day heard to speak here in public places, we have liberty of speech in that Tuscan Athens, which once upon a time was wont to be called the most republican of republics. Indeed, the ferment in the public mind is such, that if the dogs of war should be let slip in the plains of Lombardy, the dwellers in the "city of fair flowers, flower of fair cities," may not, improbably, be exposed to see deeds of violence and blood chalked on the dead walls of our streets by the *gamins*.

And yet, heaven knows, the Tuscans have cause enough to wish for some such change as that to which all this talking points. Though it may be that even still, after all that has come and gone—alas! they are in somewhat less evil plight than most of the other peoples of the Peninsula.

But I am already sliding on this slippery topic beyond the poets marked "dangerous" by the *Athenæum's* Humane Society for the protection of its readers from the risk of ducking in the hot water of politics. I will, therefore, venture no further than to note, on the plea of giving you a trait of our "social aspects," the great discontent occasioned here by the assertion of some members of our London press,—an assertion certainly erroneous as

far as Tuscany is concerned,—that the hopes of Italy in the event of her ever being liberated from the dominion of the stranger are obstinately bent on achieving an utopian and manifestly impracticable united Italy. I think I may venture to assert, that a liberally conducted constitutional monarchy,—such a monarchy as that of Belgium, for instance,—which should not be unwilling, when the right moment comes, to co-operate with Piedmont for the liberation of Lombardy, would abundantly satisfy the most exalted spirits of this part of the Peninsula.

Meanwhile, our "Royal and Imperial" sovereign has deserted us, and is off to Naples, to be present at the marriage of his nephew, much, it is believed, against the wishes and urgent counsels of his ministers; while some thirteen or fourteen thousand of his subjects adopted the other day a significant and amusingly unattachable mode of declaring their sentiments by leaving their cards with the Piedmontese minister here, as a mark of their "adhesion" to the King's late speech to his Parliament.

Small matters, fitted to our small fortunes in these latter days! But in another order of things, in the world of Art, it is extraordinary what fresh evidences even yet continue to be brought to light, that Florence once stood in the van of human civilization. I was invited the other day to visit a gallery of pictures, the collection and object of which interested me much, and seemed strangely to indicate the apparently inexhaustible artistic wealth which has been stored up in these old Tuscan cities, as in a garner for the perennial supply of the entire world. They have furnished forth galleries for the delight and Art-instruction of every nation of Europe. And now they are called on to perform a similar civilizing office for the rising world on the other side of the Atlantic. And to how great an extent they are still able to answer to the demand, the collection I am speaking of most surprisingly proves. It has been brought together by an American gentleman, a Bostonian of the name of Jarvis, and is destined to form the nucleus of a public gallery in his native city, the young Athens of America. The funds necessary for its collection have been furnished, I understand, by a public-spirited lover of Art in Boston, with the view of supplying his countrymen, before it is too late, with the means of obtaining a tolerably competent Art-education without the necessity of crossing the Atlantic for it. One would have thought that it had been already too late to accomplish so patriotic a purpose, were not the gallery in question there to prove the contrary. Sir Charles Eastlake, I am told, when recently here, wistfully sounded the owner as to the possibility of tempting him to relinquish one or two of his treasures. But "the almighty dollar" has already ceased, it seems, to be almighty in Boston. For the answer was, that the collection would go unutilized to America.

This first attempt to make the new world a sharer in the great Art-heritage of Europe's old civilization is a circumstance so interesting, and, in view of the special bent the specimens obtained may give to an entire new lineage of Art and artists, is so important, that it seems worth while to say a few words of the nature and merit of the collection.

Mr. Jarvis has been for some years a resident in Florence, and has devoted himself entirely to this object. In the pursuit of it Yankee energy and industry were, as a matter of course, not wanting. But the very creditable knowledge and judgment manifested in expending the funds devoted to the object might, perhaps, have been less to be anticipated. And Boston has been very fortunate in being catered for by one of her citizens, perhaps the only one living, who has given many years of his life to the study of Italian Art. But most of all the amazing good fortune which has helped him in his aim, will strike those who can appreciate the difficulty of obtaining specimens of many of the masters, who will be well represented in the Boston gallery.

Mr. Jarvis has done wisely in seeking to make his collection especially illustrative of the history, progress, and, so to speak, genealogy of the art; being aware that it is by such a study of its

masters that an artist as distinguished from an imitator must be formed. He has also done well in paying particular attention to the condition of his specimens, preferring to have them with the mark of time upon them, when not such as to deface the master's sense and treatment, rather than to have more showy pictures at the cost of restoration amounting to re-painting.

The collection is especially rich in specimens, one or two of them almost if not quite unique, of the earliest days of revived Art. Some very curious Byzantine works of the tenth and subsequent centuries bring the history down to Margaritone da Arezzo, in 1240, who is represented by a most remarkable altar-piece. There is also a very important picture, as an historical document, of date between 1198 and 1216, which may be found engraved in the 13th volume of Fumagalli's 'Collection of the Principal Pictures of Europe,' at No. 1501.

Cimabue, Giotto, Duccio, Taddeo and Agnolo Gaddi, Andrea Orgagna (a picture by him which Sir Charles Eastlake had previously sought to purchase), Gentile da Fabriano (a signed picture by this very rare artist, of whom not above eight works are known to be extant in Europe), Fra Angelico, Sano di Pietro, Masaccio (a fragment of a *predella* cited by Vasari), Fra Filippo Lippi, Botticelli, P. di Perugino, Lorenzo di Credi, Fra Bartolomeo (a very grand altar-piece), Leonardo da Vinci (Holy Family, with same character of background, and about the same date as Lord Suffolk's *Vierge aux Rochers*, a very valuable and undoubtedly authentic work), Lo Spagna, Sodoma (two fine specimens), Pinturicchio, Domenico and Ridolfo Ghirlandaio, Raphael (a very interesting early work painted by him while still with his master, Perugino, from a design of his, but with variations)—all these, and several other less generally known names, are represented. There are, also, some interesting portraits, especially a contemporary one of Fernando Cortez, and a full-length Spanish grandee in armour, by Velasquez.

It will be admitted, that no ordinary degree of good fortune must have been added to activity and judgment to render feasible the collection of such an assemblage of genuine pictures at this time of day. Those, who have attempted with more or less success to purchase pictures recently in Italy, will, probably, be not a little surprised that it should have been possible. And it may be safely asserted, that if any other of the more wealthy communities of the United States, stimulated by the example and success of my Bostonian friend, should think, like Jack the Giant-killer's Cornish foe, "her can do that herself," and should attempt the feat with twice the pecuniary means, they will find that it is not to be repeated. And it is probable that the old Puritan city of New England will hereafter be the only community in America possessing a fair sample of ancient religious Art,—unless, indeed, some transatlantic Napoleon should, in the fullness of time, administer a course of "*idées Napoléoniennes*" to the cities of the old world after the manner of the great original.

A very large quantity of painted canvas and wood has of late years been exported hence to the United States, to the great encouragement of our staple manufacture. But while the fact shows that the "demon," who "whispers Have a taste," has crossed the Atlantic, the acquisitions hitherto made by the great Republic have only proved the urgent need that some means of instruction, such as that here provided for Boston, should be furnished to the American Art-patrons who travel, as well as to the American artists who stay at home.

I will conclude by mentioning a bit of Art-news which shows the state of the Art-market. An easel picture by Raphael, about four feet high by three wide, with the Virgin and Child, of his second period, badly injured, probably by a candle, in the neck of the principal figure, but otherwise in good condition, has just been sold here for 180,000 francs. The purchaser was a Belgian, but was probably only an agent. Will the "New Zealander" ever give as much for a canvas of Turner's, or Copley Fielding's?

T. A. T.

OUR WEEKLY GOSSIP.

EVERY man, woman and child has a property in Life. What is the value of this property? Mr. Charles M. Willich has established an extremely easy rule for expressing this value—this "Expectation of Life" at any age from five to sixty. His formula stands thus: $e = \frac{1}{2}(80 - a)$; or, in plain words, the Expectation of Life is equal to two-thirds of the difference between the age of the party and eighty. Thus, say a man is now twenty years old. Between that age and eighty there are sixty years. Two-thirds of sixty are forty:—and this is the sum of his Expectation of Life. If a man be now sixty he will have an Expectation of nearly fourteen years more. By the same rule, a child of five has a lien on life for fifty years. Every one can apply the rule to his own age. Mr. Willich's hypothesis may be as easily remembered as that by De Moivre in the last century, which has now become obsolete, from the greater accuracy of mortality tables. The results obtained by the new law correspond very closely with those from Dr. Farr's English Life Table, constructed with great care from an immense mass of returns.

Since the National Collection of Portraits has become free to the public several important accessions have been made by the Trustees. Keats, the poet, painted by his friend Mr. Severn,—Dr. Jenner, painted by Northcote,—and Duncan Forbes, who earned distinction in the '45, a hard, but doubtless a true portrait, and seemingly by Aikman,—have been presented. A really fine Gainsborough portrait of Colman, the author of 'The Clandestine Marriage' and 'The Jealous Wife,'—together with a portrait of the great physiologist, William Harvey, in old age—when his own blood began to circulate less freely—have been purchased. The first three were presented by Mr. Smith Travers, Mr. Carrick Moore and Sir John Forbes.

The Hungarian Academy of Science and Literature have bestowed the honour of membership on Prof. Faraday, Mr. Thomas Watts, of the British Museum, Lord Macaulay, and Prof. Bell, President of the Linnean Society.

Mr. Jewitt, the solicitor to Mr. Dodd, has placed in our hands a further explanation on the part of that gentleman. We refrain from printing it, convinced that all parties may very honestly and satisfactorily close the controversy at this point, on Mr. Dodd acting towards the Royal Dramatic College as we last week took the liberty of pointing out.

The Meteorological Contributors to the Registrar-General's Quarterly Returns, and others, have presented to Dr. Barker, of Bedford, a handsome striking skeleton clock, made by Bennett. The inscription sufficiently indicates the occasion of the testimonial:—"Presented to Thomas Herbert Barker, Esq., M.D., F.R.C.S., by the Officers and Members of the British Meteorological Society, and others, as a memorial of their esteem and a recognition of his successful exertions in obtaining for them the re-circulation of the Reports of the Registrar-General, which had been withdrawn by a Treasury Minute."

There are, as is now tolerably well known, two or three processes for the production of engravings by photography—the chemical agent in them being the bichromate of potash. M. Jobart not only introduces a material new for this special purpose—but he has shown that the well-known material, the iodide of silver, possesses a new property which renders it available to this end. A lithographic stone, or a plate of zinc, is covered with the iodide of silver, and a picture obtained upon it in the usual manner. It is then immediately covered with a thick solution of gum arabic mixed with lamp-black and placed aside in the dark. When the coating of gum is thoroughly dry the stone or the zinc plate is plunged into water. The parts over which the iodide has been decomposed are removed with the gum, and all those parts receive the lithographic ink readily, while the other parts resist it. Thus the stone or zinc plate is at once prepared, and, says M. Jobart,—who makes this communication to the Academy of Sciences of Paris—we obtain thus the whites pure and the

proofs perfect in all their details—but the operation is a delicate one.

Readers feeling an interest in the recent history of Ireland will receive the information contained in the following note from the Knight of Kerry with very great pleasure:—

"Union Club, Feb. 5.
"I did not happen till very recently to see, in your paper of the 22nd ult., the notice on the Cornwallis Papers, in which you quote a sentence from the Preface of Mr. Charles Ross, whereby it is made to appear that, amongst other parties "officially concerned in carrying the Union," my father (the late Knight of Kerry) had destroyed all his papers connected with that subject. I have just had the pleasure of seeing Mr. Ross, who has politely explained to me how he was led into this mistake as regards my father, and he has undertaken to make the correction in his next edition, should there be one,—but the statement having appeared in your paper, and still more, your subsequent remarks and the motives implied for the destruction of papers by those concerned, oblige me, in regard to my father's memory, to ask you to contradict it. He certainly never did destroy his Union Papers. On the contrary, I have them all, and shall be most happy to let them be seen by any person who takes an interest in these matters. I should, indeed, be glad to have the opportunity of showing that my father was no convert to the question of the Union, but that before the 'most secret and confidential' breathings of the intentions of Government reached him in 1798, he had 'ipso motu' been considering the matter, and made up his mind as to the expediency of a measure which, however disgraceful may have been the conduct of some of its supporters, as well as of some of its opposers, yet, undoubtedly, was one of the greatest and wisest that has ever been devised for the good of our country.—I have, &c.,
"P. FITZGERALD, Knight of Kerry."

The Annual General Meeting of the Geological Society, for the election of the council and officers for the ensuing year, will be held at the Apartments in Somerset House, on Friday, February 18, at one o'clock. The President's Address will be read at the meeting.

When the sentimental ballad-singer or the lotus-eating novelist gives away his maiden bright in marriage, what cares he whether her dowry be counted in thousands or millions! It is the same, we are pleased to find, with his commercial brother beyond Temple Bar. Last week we noticed some very conclusive reasons for believing that poetical dreams and freaks of the imagination might be found hovering about Capel Court and Lombard Street. We now perceive that the very book from which we drew our examples contains a surprising illustration of our principle; showing a contempt for figures of which Goldsmith might have been proud. Watts, says the City historian of City 'Facts,' defrauded the Globe Insurance Company of 700,000*l.* The City novelist has allowed a cipher to creep on to the tail of his account! The amount was 70,000*l.* or something under that huge figure. Marryat himself would scarcely have ventured on such a change as slipped from our City historian's pen.

"The prepayment (in stamps) of all inland letters is compulsory." So runs the new regulation. A clergyman living in a country district complains that some of his neighbours cannot tell what to make of this notice. It is not plain English. He says very few know what is meant by "prepayment," still fewer by "compulsory." Then, again, persons above the rank of Hodge and Lobbs have to ask—What is an "inland" letter? Is it a letter going from a coast town to one away from the sea? Is a letter to Ireland, or Jersey, or Man, an "inland" letter, and must it have the stamp? These queries we lay before Mr. Rowland Hill. A notice from the Post Office is addressed to the whole population, gentle and simple, and should be couched in the simplest English the writer can command.

A Dr. Buchheim wishes to express his opinion, that Dr. Ahn's 'Treatise on the French Language' has reached in Germany the hundred editions of which his title-page speaks. It may be so. We

do not dispute the fact, for we have no knowledge of the matter. We dispute the inference that such a fact is any guarantee of merit.

A purchase has been made by the French Government, for the Museum of the Hôtel de Clugny. It consists in eight gold crowns, richly ornamented with sapphires and pearls, which have been found at Toledo, the capital of the old Gothic kings. The place where these treasures have been found, is called "Fuente de Guarrazar." The setting of these crowns is very clever; the largest of the eight, the circlet of which is ten centimetres in height, bears the name of King Reccevinthus, who reigned in Spain from 649 to 672. The second largest crown, very likely worn by the wife of Reccevinthus, has a striking similarity with the crown of Queen Theodelinde, preserved at Monza. The six other crowns, of different shapes and smaller circumference, seems to have appertained to the children of the Gothic king. All the crowns have fine gold chains suspended to them, and one gold chain, slipped through the centre of each crown, bears a large cross adorned with precious stones. It appears from an inscription on one of the crosses, that these treasures were an offering to the Holy Virgin of Sorbaes; they are very like the Merovingian jewels. The *Ministère* does not inform us how the minister came to buy these, for the history of Art, highly curious objects, nor what was paid for them; but he assures us that these crowns of Guarrazar in value surpass by far the famous crowns of Monza.

We have before us the Catalogue of the Manuscripts collected by M. Libri, in England, which is to be sold by Mr. Sotheby, from March 28 to April 5, eight days' sale in all. Great nations cannot engage in little wars: and great bibliographers cannot issue paltry catalogues. The number of lots is 1,176; and the variety and interest of the details are not easily described. This is not merely a sale catalogue. The manuscripts are severally described, and such a quantity of information is given about them as will make this book a lasting work of reference for the manuscript collector. The works referred to in compiling the catalogue are over three hundred in number, and are given in a list at the beginning: which list alone would be valuable to a beginner. Lot 399 is an autograph manuscript work of Galileo, never printed, *De Mundi Sphæra*. M. Libri's dissertation on this manuscript, and comparison with the forgery by Davis, which was printed, is authority for the historian ready to hand. At the end of the catalogue are thirty-seven lithograph plates of headings, extracts, designs, &c., given as specimens. The lot above referred to has a plate, containing among other things a diagram from the pen of Galileo, with stars, and the earth, on which stands a funny little figure of a man, with a walking-stick and a prodigious feather or other ornament on his head. The celestial axis is a good stout stake, such as the farmer thought the pole might be, who said he understood that Captain Parry had cut a cricket-bat out of it. An introduction, in French and English, is well worth reading.

We have before us a small pamphlet on Decimal Coinage, reprinted from the *Agricultural Review*, by the Hon. J. O. Vereker. Adopting the views of the Parliamentary Committee, so far as retaining the pound is concerned, Mr. Vereker declares against the name *florin*, and would substitute *rupee*. He says the florin does not "distinctly represent any fixed value": does any name represent value, except as understood? Florin or rupee would do equally well, if used to represent the tenth part of a pound; and the florin is daily becoming more and more of a naturalized name. As such, the advocates of a decimal coinage will care little about the matter, and most will probably prefer the one actually in use. There may even be a few who will turn so nicely balanced a matter by taking pity on the vested interests of a pun. Suppose the decimal coinage, as proposed, once established: what a glorious quantity of tame and innocent joking there will be upon pounding, and flooring, and milling. Alas, that *centum* is Latin for a hundred! O that it had been *smashum* or *bozzum*! As to *rupee*, the nearest fighting word to it is *rapier*: but there is not the worth of a pun in the resemblance. And

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really this is as much as we feel able to say for the terms, merely as terms: we have discussed the case upon the merits. We have our objections to the words florin, cent, and mil; but we saw, years ago, that the mere discussion of these words, which was beginning to take place, would make them all vernacular. And when the time for the change shall come, they will be so completely in possession of the field that any new terms which may be proposed must be explained by means of these old ones. Why then change them?

THE SIXTH EXHIBITION OF THE PHOTOGRAPHIC SOCIETY IS NOW OPEN, at the Gallery of the Society of British Artists, Suffolk Street, daily from 10 till 5.

MR. ALBERT SMITH'S CHINA IS OPEN every Evening (including Saturday) at Eight, and Tuesday, Thursday, and Saturday Afternoons at Three o'clock. Stalls, numbered and reserved, which can be taken in advance from the Piano at the Egyptian Hall, every day from 11 to 5, without any extra charge, 2s.; Arcs, 2s.; Gallery, 1s.

BARNUM.—TO-NIGHT, SATURDAY, 19th, at ST. JAMES'S HALL, and TWO ALTERNATE SATURDAYS, Feb. 26 and March 12. The continued application for Tickets to Mr. Barnum's Entertainment on "MONEY MAKING and HUMBUG," compels the announcement of the above arrangement.—Open at Seven, commence at Eight. Carriages a Quarter to Ten.—Stalls, 2s.; Gallery, 2s.; Body of Hall and Gallery, 1s. Places secured without extra charge, at Chappell's, Mitchell's, Cramer & Beale's, Julian's, Keith's, 45, Chancery, and the Hall.

ROYAL POLYTECHNIC INSTITUTION.—Patron, H.R. HIGHNESS THE PRINCE CONSORT.—Entirely New and Historical Lecture, illustrating the Beauties of Gay's "BEGGAR'S OPERA." The Vocal Gems will be sung by Miss Roden, Mr. Thorpe Peed, and Mr. Lennox Horns. Every Evening except Wednesday at Eight; Wednesdays at Three o'clock.—IMPORTANT NOVELTY: THE ITALIAN SALAMANDER. Signor EDOARDO CORE, WALKING IN THE MIDST OF FLAMES.—DISSOLVING VIEWS OF DON QUIXOTE.—LECTURES ON CHEMISTRY, NATURAL PHILOSOPHY, MOULDS, PHOTOGENIC LIGHT, MUSIC, &c.—MADRIGALS, &c., by the ST. GEORGE'S CHOIR.

Managing Director—R. I. LONGBOTTOM, Esq.

DR. KAHN'S ANATOMICAL MUSEUM, 3, Tichborne Street, opposite the Haymarket, Open Daily (for Gentlemen only).—Lectures at Three, Half-past Four, and Eight o'clock, on important and interesting topics in connexion with Anatomy, Physiology, and Pathology (vide Programmes). Admission, 1s.—Dr. Kahn's Nine Lectures on the Philosophy of Marriage, &c., sent post free, direct from the Author, on the receipt of twelve stamps.

SCIENCE

SOCIETIES.

ASTRONOMICAL.—Jan. 14.—A. Cayley, Esq., in the chair.—W. R. Birt, Esq., was elected a Fellow.—'On the Variable Star U Geminorum,' by J. Baxendell, Esq.—'Observations of Donati's Comet,' by William Lassell, Esq.—'Magnitudes of Forty-eight of the Minor Planets for the first day of each Month of the Year 1859,' by Norman Pogson, Esq.—'On Certain Phenomena in the Motions of Solar Spots,' by R. C. Carrington, Esq.—'Results of the Observations of Small Planets, made at the Royal Observatory, Greenwich, in the Month of December, 1858,' by the Astronomer Royal.—'On Solar Spots. Extract of a Letter from Professor R. Wolf, of Zurich, to Mr. Carrington, dated January 12, 1859.'—'On the Visibility of Donati's Comet,' by R. Hodgson, Esq.—'Note on a Method recently proposed by Lieut. Raper for Clearing the Lunar Distance from the Effects of Parallax and Refraction,' by J. Riddle, Esq.—'Observations of Donati's Comet made at Haddenham, Bucks,' by the Rev. W. R. Dawes.—'Note on Saturn and his Rings, with a Sketch of the Planet,' by Capt. Noble.—'Extract of a Letter from Prof. Wolfers, of Berlin, to Mr. Johnson.'—'New Planet.' It appears that the planet discovered by Dr. Goldschmidt on the 9th of September, 1857, which was supposed at the time to be a rediscovery of *Daphne*, was in reality a new planet. The discovery of this curious fact is due to M. Ernest Schubert, who having been appointed to compute an ephemeris of *Daphne* for publication in the American Nautical Almanac, found it impossible to reconcile the results of an orbit which he had calculated from the observations of 1857 with the observations made on the occasion of the original discovery of the planet in the previous year. The most recent researches on the orbit of the new planet are due to Dr. R. Luther, of the Bilk Observatory.

SOCIETY OF ANTIQUARIES.—Feb. 3.—O. Morgan, Esq., V.P., in the chair.—The Rev. J. Hamilton was elected a Fellow.—The President sent for exhibition a photograph of the colossal Lion at Venice, inscribed with Scandinavian runes. The Secretary exhibited a massive gold ring, with the

posy "je port foy ou je doy."—Mr. E. C. Ireland exhibited a copy of the vow of Charles the First, as given by Echard ('History of England,' p. 624), attested by Gilbert Sheldon, August 21, 1660. The Secretary communicated a note on the type of the coins of Ilium, on which is a representation of the Palladium, holding a spear and a distaff of the earliest form, and not the *colus* and *pennus*, as described by Apollodorus.—Mr. C. Leach presented to the Society an iron cannon-shot found in Tooley Street, Southwark, on which Mr. G. R. Corner read some remarks, showing that it was probably fired from the Tower of London, when Lord Scates was besieged in that fortress in 1460.—Mr. G. G. Francis exhibited a Seal, supposed to be of the College of St. Mary, at Cobham, but which was shown by Mr. W. S. Walford, in the communication read by him to the Society, to be the Seal of the Official of the Dean of the Arches.

ROYAL SOCIETY OF LITERATURE.—Feb. 2.—Sir Henry C. Rawlinson, K.C.B., V.P., in the chair.—Mr. Vaux read a paper, 'On the Recent Researches of C. T. Newton, Esq. in Asia Minor,' in which he pointed out the value of the great cargo of sculpture which Mr. Newton had, during the last month, sent home to the British Museum. These monuments consist of the supplementary collection from the ruins of the Mausoleum at Halicarnassus,—of a very curious set of statues, belonging to a remote period of antiquity, from Branchide, near Miletus, and of a colossal lion and several minor fragments of statues, inscriptions, &c., from Cnidus. The Mausoleum sculptures include portions of the wheel of Quadriga, which once stood at the top of the structure, together with a large and miscellaneous collection of architectural fragments, likely to be of great use to students in England. The statues from Branchide—consisting of a series of seated figures from what was called "The Sacred Way"—are probably the oldest Greek sculptures which have been discovered. Mr. Vaux was disposed to place some of these as early as B.C. 570; but some gentlemen who were present argued in favour of an antiquity considerably more remote.

ARCHEOLOGICAL INSTITUTE.—Feb. 4.—O. Morgan, Esq., M.P., in the chair.—J. Stewart, Esq., Secretary of the Society of Antiquaries of Scotland, communicated a notice of recent changes that had been effected in Scotland, with regard to the law of Treasure Trove. Henceforth finders of antiquities, such as coins, rings, &c. of precious metals, will receive from the Treasury their actual bullion value. Much now depends on the extent to which these inducements may be disseminated among those likely to be finders. Fear of a total loss of participating in the treasure has doubtless consigned the fruit of many a valuable discovery to the melting-pot. Hopes were expressed that the same improvement in the laws of Treasure Trove of England might be established, and Mr. Carrington proposed that a memorial be presented on the subject to both Houses of Parliament from the Archeological Institute and the Society of Antiquaries.—W. S. W. Vaux, Esq. offered some remarks on a very important discovery of Anglo-Saxon and Celtic coins.

—C. Innes, Esq., gave an account of St. Gervan's Cave, Pembrokeshire.—A. Haviland, Esq. communicated notes on a remarkable Sanitary Regulation adopted at Dunster, in Somersetshire in 1645.—R. C. Minty, Esq., read some remarks on various objects dredged up from the bottom of Portsmouth Harbour.—The Rev. T. Birmingham communicated a notice of a Mosaic Pavement, found some years since at Crondal, Hampshire.—G. F. Wilbraham, of Delamere House, Cheshire, exhibited two bowls, studded with leaden plugs.—R. Brackstone, Esq., exhibited a bronze Vase and stone Celt.—The Rev. F. Russell exhibited a highly interesting portable altar, a Diptych, in two pieces, so as to fold face to face, enriched with paintings, by Memling.—Dr. Rock and Mr. Scharf offered remarks on the significance and artistic treatment of particular portions. The Diptych had been exhibited in the Manchester Exhibition.—A richly-enamelled casket, of the middle of the sixteenth century, was ornamented with numerous panels, containing various subjects having reference to the origin and

growth of the vine, and all of them personified by children.—R. C. Minty, Esq., displayed a variety of objects found in Portsmouth Harbour.

NUMISMATIC.—Jan. 27.—W. S. W. Vaux, President, in the chair.—Mr. Vaux read a paper, communicated by R. S. Poole, Esq., 'On a Coin of Mallas in Cilicia, recently acquired by the British Museum,' in which Mr. Poole states that it is one of extreme rarity, and, in all probability, unique. It may be described as follows:—Obv.: Minerva seated to the left, holding a spear in her right hand, and resting her left upon a shield. Rev.: MAA (for MAAAG-TON). Mercury standing and holding in his right hand Caduceus, and to his right Venus, also standing, with her right hand on his shoulder, and her left arm resting on a column, weight, 159.8 grains. The art of this coin is fine in character, and delicately, though somewhat hardly, treated. Had it belonged to Greece Proper, or to Western Asia Minor, it might have been referred to the age of Phidias; but we have not sufficient data as yet whereby to judge of the art of the Cilician and Pamphylian cities with any certainty. It is, however, probably not later than B.C. 400. It may be compared with the beautiful money of Celendris, which, as a series, is perhaps the finest in Asia Minor.

ZOOLOGICAL.—Feb. 8.—Dr. Gray, V.P., in the chair.—The Secretary read a paper by Dr. Kaup, containing a description of a new species of fish, which was named *Peristethus Rieffeli*.—Mr. Gould exhibited specimens of a new species of *Odontophorus*, discovered in Ecuador, by Mr. Fraser, and which he named *O. erythropus*.—Mr. Gould exhibited and described a new species of *Rupicola*, from Ecuador, which he considered new, and for which he proposed the name of *R. sanguinolenta*.—Mr. Gould also exhibited and described a new species of *Dendrochelidon*, or Tree-Swift, discovered by Mr. Wallace, in Macassar, to which he gave the name of *D. Wallacei*, in honour of its discoverer.—Mr. Gould next read a paper containing a 'List of Birds from the Falkland Islands, with Descriptions of the Eggs of some of the Species.' Included in the list was a specimen of a gull, which Mr. Gould described as new, with some degree of hesitation, under the name of *Gavia roseigaster*. The hind toes of this, the only specimen Mr. Gould had ever seen, were well developed, but entirely destitute of nails.—Mr. Gould also exhibited a specimen of *Crithagra Brasiliensis*, a native of Brazil, forwarded to him by Mr. Stone, of Brighthampton, which was shot in October last, at Bampton, Oxon, whilst in company with a flock of sparrows. Mr. Gould considered it had most likely been in confinement, but had evidently moulted while free.—The Secretary read a paper, by Mr. G. R. Gray, 'On *Otothrix*, a new genus of goatsucker, and a new species of *Enicurus*, both from the Darjeeling, in the collection of B. H. Hodgson, Esq. The following were the names given to the species: *Otothrix Hodgsoni* and *Enicurus nigrifrons*.—Dr. Gray read a paper 'On the Sea-Bear of Foster, the *Ursus marinus* of Steller, *Arctocephalus urinus* of authors.

ROYAL INSTITUTION.—Feb. 7.—W. Pole, Esq., Treas. and V.P., in the chair.—The Earl of Ashburnham, J. D. Allcroft, Esq., Capt. A. T. Hamilton, and Mrs. M. A. N. Smith, were elected Members.

SOCIETY OF ARTS.—Feb. 9.—Mr. W. Hawes in the chair.—The following gentlemen were elected Members:—Messrs. R. A. Green, J. Hiron, Rev. D. Laing, W. B. M'Kinlay, G. Peel, R. Simkin, and J. Williams. The paper read was 'On the Utilization of Waste Substances,' by Mr. P. L. Simmonds.

MEETINGS FOR THE ENSUING WEEK.

Mon. Royal Academy, 8.—'On Sculpture,' by Prof. Westmacott. Geographical, 8.—'Aurora Borealis in Greenland,' by Mr. Taylor.—Discovery by Capt. Palliser and Dr. Hector of Practicable Passes through the Rocky Mountains, within the British Possessions, &c. &c.

Tues. Institution of Civil Engineers, 8.—Discussion upon Mr. Jameson's paper, 'On the Performances of the Screw Steam-Ship *Sahel*, fitted with Du Tremblay's Combined Vapour-Engine, and of the Sister Ship *Oasis*, with Steam-Engines worked expansively and provided with Partial Surface Condensation.'

- Statistical, &c.—Electoral Statistics of England and Wales, Part II., by Mr. Newmarch.
 — Royal Institution, 3.—'On Fossil Mammals,' by Prof. Owen.
 WED. — Royal Society of Literature, 4.
 — Society of Arts, 8.—'On the Society of Arts Union of Institutions, and the Examinations connected therewith,' by Mr. Chester.
 — Ethnological, 8½.—'On the Effects of Commixture, Locality, Climate, and Food on the Races of Man,' by Mr. Crawford.
 THURS. Royal Academy, 8.—'On Painting,' by Prof. Hart.
 — Linnean, 8.—'On the Structure of the Integument in the Crocodilia,' by Prof. Huxley. — 'On the Anatomical Characters of a remarkable form of Compound Funicula,' and 'On the Anatomical Characters of an Australian Species of Perophora,' by Mr. Macdonald. — 'On Heterocercous Lepidoptera collected by Mr. Wallace at Singapore,' by Mr. Walker.
 — Society of Antiquaries, 8.
 — Royal, 8½.—'On the Influence of White Light, of the different Coloured Rays, and of Darkness, on the Development, Growth, and Nutrition of Plants,' by Mr. Jobell. — 'The Intensification of Sound through Solid Bodies by the Interposition of Water between them and the Distal Extremity of Hearing Tubes,' by Dr. Allison. — 'Researches on the Phosphorus Base. — IV. Diphosphonium Compounds,' by Dr. Hofmann.
 — Royal Institution, 3.—'On the Force of Gravity,' by Prof. Tyndall.
 FRI. — Geological, 1.—Anniversary.
 — Royal Institution, 8½.—'On Certain Auditory Phenomena,' by Mr. Allison.
 SAT. — Royal Institution, 3.—'On Organic Chemistry,' by Dr. Miller.

FINE ARTS

BRITISH INSTITUTION.

WHEN a thing is dead, a sensible man's first advice is summed up in two words, "Bury it!" Really, out of the twenty thousand pounds, &c., the numerical value represented by the artists' own estimates of their pictures, not the actual price to be given, there is not one hundred pounds' worth of merit. But what there is plenty and too much of are tea-trays, fire-screens, wall-papers, windbags, tricks to gull swells, and childish trifles. By far the most mindful picture in the room is Mr. J. Clark's *The Cottage Door* (398). It is a little rude and dull in handling and colour, but equals Mulready and Webster for the glow of heart that it gives you to see the honest laughing father tickling the little crowing child that is cooped snug and safe in its mother's arms with the sealing-wax end of his pipe, with which, as with a lecturer's wand, he is pointing out the little chuckling we thing. To look on this after the foul, rouged trickeries around is like coming into a friend's warm room suddenly out of cold November streets. We are sorry to see, in spite of this tender warmth of feeling, so palpable a mark of true genius and of a loving ardent nature, that Mr. Clark paints sometimes without the true painter's enjoyment. There is no jewel richness of colour, no flicking, silvery Teniers lights on the wicker bars of the blackbird's cage; no dwelling on the broom-stick (to use one of Mr. Ruskin's small hysteric raptures); no "lover-like expatiating on the corduroys"; no month-long dwelling on the bricks; indeed, no gradation of colour; no sense of the joy and "amorous delay" of painting as a craft. The composition, too, is carelessly unpleasant, and the man looks one-legged, merely because the back knee is not a little projected. There can be no doubt that with expansion, more reading and wider views of life, Mr. Clark will be a great painter, warmed with the true Promethean fire that comes we know not whence, and goes we know not where. As a contrast, passing by that wallowing lump of misery that Mr. Montague calls "how Queen Elizabeth passed her last days," and which should be enlarged into a fresco for No. 2 Ward in Bedlam; let us, as it is too ambitiously absurd to pass over, not hop over Mr. Hopley's *Birth of a Pyramid* (453). This is a theatrical attempt to illustrate the old story of some Egyptian princess, who compelled each of her billion of bilious lovers to bring her a cart-load of sculptured stone, with which she might erect a pyramid. It is impossible while laughing to forget the patience and ingenuity of fancy visible in this picture, which is, we are told, brimful of allegories three deep. It is all very well to say that the cat was the type of the sphinx; that the queen disregarding her lovers, grovelling under the stones they bring, looks up at the ape on the jester's head; that the squarereplace, apparently a Punch and Judy booth, is really a *kiosk* (a grand, mousty word); but all we see is a quantity of affected models in the dresses of Mr. Fitzball's Egyptian melo-drama,

'Nitocris.' The thing is a mistake of three years long—the time it took painting.

That clever, reckless, overworked artist, Mr. Gilbert, who flatters himself he overcomes Shakespeare, has a most coarse and tame picture—*Sir John Falstaff choosing his Men* (66). There is no humour in the ambitious, slovenly picture, which shows the ready man, but not the patient, faithful worker. Mr. Gilbert's is a sort of glib journalist's talent. It is pleasant enough to see the page's blue cap cut bright against Falstaff's yellow cloak, that blows from the back of his chair. The dull, pease-pod trees beyond are clever as jugglers' tricks,—ingenious is the nimble treatment of Falstaff's orange-red doublet and the keen-eyed scumbings of the boors' faces—but how dull and laboured! The great embodiment of Shakespeare's wit is a mere fat landlord,—and the little tailor is a shivering caricature, done by receipt, not from heart. There are some gross faults in this picture, but Mr. Gilbert is an old, and we fear, an irreclaimable sinner.

In landscape Mr. H. Moore stands an easy first for power of observation, carefulness and fullness of painting, and skill and tenderness of touch. His scrap of *The Coast of North Devon—Squally Weather* (79) is so minute and hard that, to tell the real truth, it looks rather like a slice of bad cake, and is chiefly curious as an affidavit note: but his *Oak Coppice, Clovelly* (428), is a treasure of beautiful and skilful painting. It is all specially good—the barked oak, white, skeletonish and veined with purple shadows, the Devonshire boy, red and hearty, with his wood creel cart, and the admirably painted horse; we like the leafy trees and the little blue bight of sea, with the white vapouring horizon; all as true and beautiful as one of Mr. Gosse's descriptions.

We have really hopes that Mr. Wyburd is not a mere plum-box painter or artist frippery, for though his *Zorahya* (413) is one of his usual Byronic stippled up needle-work fancies, with no nature in it, and not much Art, his *Home of the Mountaineer* (179), subject from Rogers, who is a mere echo of poetry, is, though a little unreal and hazy, beautiful in face and touching in sentiment. Once throw away his padding, and get out into the healthy, rough, open air,—and Mr. Wyburd will be a man no one will be ashamed to praise.

Mr. David Roberts either gets old or careless. His works seem all sketches entirely without nature,—colour being put on, not in Heaven's predestinated way, but in Mr. Roberts's, which is now broad, panoramic, unvaried and often unfeeling. When nature jewels every inch of the lighted surface of everything, it is sad, it is pitiful, to see a great artist turn it to mere buff wainscoat, with occasionally enlivening smears and dashes of pink curant-juice smashed in anywhere that the painter wants it. This must end badly, spite of all great name and Academic honour. This is not honest—not real—not true.

There is no need of the ominous word "senior" to add to Mr. Linnell's name in the Catalogue. His *Evening in the Corn-Field* (163) shows age and the old master in a bad sense. The sky is false, the colour dull and strained, and the corn too much like a carpet-brush, wanting more golden brown elasticity and depth.—Mr. J. Danby has poetry; but it only drives him to invent when he should copy. His orange marmalade sunsets and green half-and-half seas grow tiresome, *vide Evening, from Plymouth Harbour* (81). Here is a gift cruelly misused! —Mr. Frost, in *L'Allegro* (20), with his usual charm, gives us statuettes where we wanted women. This *Comus* business, with its impossible drapery, cymbals, and decent revelry, ought to stop.—We are sorry to say there is no growth in Mr. Ansell. His *Isla Mayor, Banks of the Guadalquivir* (347), with the exception of one calf, drawn with much appreciation, is mere paint, used coldly, without genius, dash, or love. What is it?—a drove of pied cattle in a river, on whose shores rides a lancer shepherd, wrapped in a sheepskin jacket. Every inch of surface in nature has a thousand primed changes of life and colour,—yet here, in three inches of green shore (we measured it), we find one mere shameless smear of unbroken green paint. This is tray-painting, and will go where the bad trays go. The *Dos Amigos* (50) is better; but,

"lord to see," as Pepys says, the tightness of the animal the lovers ride! How one longs to prick it, and let out the sawdust! The pink dress, bobbed with black of the maja, is unfeelingly painted.—Mr. Long's *Agua Santa* (78)—a hard imitation of Philip—is coarse and dull. Does this artist paint with his thumbs?—Mr. Wolf's *Partidges* (120), not finished enough, are better than the dreadful discoloured dish of greens he serves them up with.

There is much humour and a little affectation in Mr. Hemslay's *Bird-catching* (427), but the boys look fatter than life, and there is a want of suddenness in the picture.—In Mr. Ritchie's *Blind Girl of Castel Cuille* (495) the figures seem all cut out of veneer, they are so thin and on the surface; but there is in all he does poetry and originality, though rather eccentric and foolishly sectarian.—Mr. F. Dillon's Egyptian scenes look like what they are, conventionalized remembrances. There is slovenly haste in the muddy green foregrounds, and in one picture, *Karnac* (73), the pink and yellow ruins look like confectionery. There is no use now in landscapes not done on the spot. His *Pyramids at Sunrise* (489) have a sort of drop-scene grandeur.—Mr. Hering's Italian scenes are many-coloured, but not full of colour. They are the *rind* views of Italy, that most people like because they can see no deeper. See his *Lago Maggiore* (57).—Mr. Rolfe's *Trout* (68) will be better seen alone in the fishing-tackle shops.—Mr. Webb's *On the Lazy Scheldt* (27) is a very good specimen of a certain school of water (and marine) painting.—When Mr. Duffield gives more time to his works, gets a little more refined, and appreciates more the humanity of fruit, we think he will rival Mr. Lance. His *Fruit, &c.* (288) is very fresh and glorious in colour. His melons, however, have not Mr. Lance's massy goldsmith look.—Mr. Poynter's *Pifferari* (304) is strong and promising.—Mr. Marks's *Advertising in 1838* (393), is a pleasant London humour, shamefully hung.—There is careful painting in Mr. Heatherley's *Dull Book* (88),—as in Mr. Worsey's *Thistles* (38),—and especially in Mr. Ward's *Fruit and Flowers* (411).—Mr. Houston's *Carry* (415) is a child's head of great beauty.—Miss Mutrie's *Camellias* (355) need no praise, but she must not make them too like China, and must practise variety of texture. What value she might give to decorative Art if set to work by an upholstering genius!—Mr. Syer's *Scene near Bettes-y-Coed* (83) is well worth looking at,—and Mr. Rosseter shows progress on the Webster road in his *See-Saw* (218).—We must not forget Mr. Niemann's conventional but pleasant landscape dashes with opaque green in Mr. Branwhite's manner.

FINE-ART Gossip.—A series of twenty-six photographic views of Lucknow, which illustrate the war as well as the domestic life in that brilliant Oriental city, have been added during the past week to the Exhibition of the Photographic Society in Suffolk Street. This remarkable and interesting collection is contributed by Mrs. Greathed. Whoever wishes to know Lucknow must see these sun-pictures.

A portrait of Arabella Stuart, precisely similar to the one belonging to the Duke of Portland, which went from Bolsover to Manchester in 1857, and which is now, we believe, at Welbeck, has recently gained notoriety among portrait hunters in consequence of some extensive restorations applied to it, enhanced still further, it may be, by the mention in other quarters of a presumed likeness of the same lady to which no satisfactory proof could be attached. The picture we now speak of belonged to the Duke of Devonshire, and was discarded from either Haddon or Hardwick as too far gone and worthless. Modern industry has, however, by dint of unveiling, replacing, and high varnishing, made a rotten picture sufficiently presentable to claim a place on the high walls from which it had been driven. At all events, it should not now be thrown away. A tablet on the background to the left is inscribed, "Arabella Stuarta, Comitissa Levinia, ætatis sue 13 et ½, Anno Dni. 1587." The colouring of the figure, as in the Welbeck admirably preserved duplicate, is very pale and

grey. The dress is white, studded with square black jewels; and her light brown hair streams over her shoulders and broad white sleeves. The pale blue eyes and melancholy features have a decided Stuart character. The face closely resembles that of her father in the Hampton Court picture.

A fragment in fresco of the head of a young girl, is now on view at Messrs. Hogarth's, as the work of Raphael. Whatever it may once have been, it is poor enough now, and suggests rather a connexion with the school of Ghirlandajo than Raphael, either Umbrian, Florentine or Roman.

Sir George Hayter, we have always heard, made his paint-brushes of duchess's love-locks, and used a silver salver for a palette, and a gold cane for a maul-stick. But now, at the end of a life well spent in painting such royal evanescences as Court christenings and marriages, he appears, at Messrs. Jennings's, with a religious picture—a High-Art, but Low-Church, epic—called 'Latimer preaching at Paul's Cross.' What's Latimer to him, or he to Latimer? we thought; but we soon saw how a collection of Reformers' portraits, painted even in an unreformed way, and illustrating an epoch of the Reformed Faith, still in its teething-time, would touch the religious world. Sir George's picture is grouped in an operative way,—tenors at the right, basses at the left. We see the foot-lights, but look in vain for the light of genius. Latimer, perched in his cage of a pulpit, turns to the crowd at the left, and is addressing his arguments—perhaps his "Pack of Cards" sermon—to a sleepy Lord Mayor, who, with the mace-bearer and other pantomimic dignitaries in crimson and chains, occupy the reserved seats, and pay unintelligent attention to the preacher, as if their countenance was all they had been paid to give. Behind the mayor, disregarding all Court precedent, come Bishop Ridley and Archbishop Cramer, who are bent on showing their faces to the pit. The Captain of the Yeomen of the Guard, John Fox, the martyrologist, and a prominent Blue-coat boy (happy thought!) are next. The Earl of Bedford sits dolefully in the pulpit-chamber, evidently not of the good preacher's parish. In the right-hand group angry monks furiously urge the continuance of Mariolatry, and kneeling women are adoring pictures of the Seven Sorrows. The background garnish of this flaccid picture is Old St. Paul's, the trees of St. Faith's Churchyard, the Bishop's Palace, and the College of the Minor Canons. The best head is Latimer,—but this is meanly, coldly intelligent. The earnestness is decent, but enervated,—the action is tame, and but calmly argumentative. The eyes catch no rays from Heaven or Hell,—the spectators seem sitting at a dull play. The background is a mere vapoury sketch,—the pulpit-cross is bran new. The work is being engraved in the mixed style, and will, no doubt, have its circle of admirers,—but no popularity can make a bad thing good, no more than forty editions make shambling verse poetry.

The Museum of the Louvre has purchased another Murillo from the Spanish Gallery of the late Marshal Soult, at 300,000 francs. It is a 'Birth of the Holy Virgin,' to which connoisseurs give the preference over Murillo's 'Ascension of the Virgin,' which had been bought by Government for 600,000 francs.

M. Bida, a French artist, who has visited Jerusalem, and is just beginning to gather the ripe ears of the seeds of a fame long since sown, has been exhibiting some of his original Eastern sepia and chalk drawings, at the French Gallery, preparatory to engraving. Perhaps the best is 'The Walling Place of the Jews.' The others are—'Return of Pilgrims from Mecca,' 'Bashi-Bazouks in a Guard-room,' 'A Maronite Priest expounding the Scriptures under the Cedars of Lebanon,' and 'Moslems at Prayer'—all most varied, elaborate and ingenious drawings, well worthy of being perpetuated on metal, though a little laboured and over-darkened. Not equal to Vernet in gallop and vigour, they are superior in fineness and subtlety of observation. Nothing can be more thoroughly Oriental, more fox-like and viperish than some of the soldiers'

faces—nothing purer and softer than some of the girls' faces. There is great solemnity in the priest and his wild circle of listeners, gathered under the primeval cedars that Solomon made a note of for his great botanical work, now lost,—much pathos in the row of weeping figures leaning against the old wall of the Temple, backed by kneeling worshippers, of all ranks and ages, from the young traveller, simply curious, to the old Jew pedlar, trembling with delight to see the sacred place once more before he dies. There is a sagacious observation in the soldiers and Arnauts, looking with contempt and insolence at the old mendicant and his child,—great motion and a serious joy in the returning pilgrims—in the puffed-up looking camels—the running, naked children, and the wailing women hearing of the death of their special pilgrim. The dress is given in all these drawings with great truth,—whether it be the striped haik, the Arnauts' waists full of weapons, the enormous turbans, the Jews' fur-bound caps, or the richer stuffs of the pipe-bearers' robes in the guard-room. The animals are also sketched with strong truth. The goats, for instance, in the Maronite picture, and the tasselled and fringed horses peeping inquiringly over the shoulders of the Arabs, in the same piece. The long-legged, sinewy boys, with the scalp-locks, and the peaceful Arab girls, in their long blue robes, remind us of Hope's vivid scenes in 'Anastasis,' and convince us, as all Eastern photographs do, of the intense truth of that admirable Byronic book, with its humour, sentiment, adventure and passion. The bravo strut and stare of the Bazouks,—the fanatic concentration and abstraction of the fanatics,—the pride and self-sufficiency of the Moslem, are re-produced, but never without artistic watchfulness and re-modelling.

MUSIC AND THE DRAMA

MUSICAL UNION SOIRÉES.—ST. JAMES'S HALL.—TUESDAYS, March 9, 22, and April 5.—Subscription, One Guinea. Subscribers of 1858 wishing to retain their reserved places are requested to notify the same at their earliest convenience. Parties of Four can secure a Sofa, and front places in the balcony can also be obtained for the series. The Records of 1858 have been sent to Members of the Musical Union.—For further particulars and plan of the Hall, inquire of Cramer & Co., Chappell & Co., or Olivier, Bond Street; and by letter addressed to

J. ELLA, Director.

ST. MARTIN'S HALL.—Professor W. S. Bennett's MAY QUEEN and Beethoven's CHORAL SYMPHONY, on WEDNESDAY, Feb. 16, under the direction of Mr. JOHN HULLAH. Principal Vocalists: Miss Fanny, Miss Martin, Miss Palmer, Mr. Wilby Cooper, Mr. Sims Reeves, Mr. Santley. Commence at 8. 1s, 2s, 6d; Stalls, 5s.

MUSICAL SOCIETY OF LONDON.—SECOND CONCERT on WEDNESDAY EVENING, Feb. 23, at ST. JAMES'S HALL, at half-past eight o'clock. Conductor, Mr. Alfred Mellon. Programme.—Part I. Highland Overture, Gade; Aria, 'Per questa bella mano,' Mr. Santley, Mozart; Sonata (M.S.), 'Medora,' Miss Dolby, Henry Smart; Duets (M.S.), 'Pianoforte and Orchestra,' M. Silas, &c.—Part II. Symphony (The Power of Sound) Spohr; Aria, 'Rendimi quel cor,' Miss Dolby, Rossi; Aria, 'Agitato da mania,' Mr. Santley, Paer; Overture, 'Die Zauberflöte,' Mozart.—The Third and Fourth Concerts on Wednesday Evenings, March 30 and May 11. Subscription for the Series—Reserved Seats, One Guinea and a Half; Unreserved Seats, One Guinea. N.B. Subscribers to the Series, who have not received their tickets before the next Concert, are entitled to an extra ticket for this Concert. Single Tickets: Reserved Seats 10s, 6d; Unreserved Seats, 7s; Gallery, 5s; Back of Area and Upper Gallery, 3s, 6d. Tickets, Programmes and Prospectuses of the Society to be had of Cramer & Co., 201, Regent Street, W.

CHARLES SALAMAN, Hon. Sec.

M. WIENIAWSKI on the MENDELSSOHN NIGHT, on MONDAY EVENING NEXT, Feb. 14, at the MONDAY POPULAR CONCERTS, ST. JAMES'S HALL. The Programme will be exclusively devoted to a selection from the Chamber Music, Vocal and Instrumental, of Felix Mendelssohn-Bartholdy. Vocalists: Miss Stabach, Miss Palmer, Mr. Wilby Cooper, and Mr. Santley. Instrumentalists: M. Wieniawski, Herr Ries, Mr. Doyle, Herr Schreurs, and Signor Piatti. Pianoforte, Mr. Benedict.—Sofa Stalls, 5s.; Balcony, 3s.; Unreserved Seats, 1s.; may be obtained at the Hall, 28, Piccadilly; Kew, Kew, & Co., Chesham; Cramer & Co. and Hammond's, Regent Street; Chappell & Co., 50, New Bond Street, W.

NEW PUBLICATIONS.

Essential School for Pianists. Progressive Studies to serve as Introduction to the Works of the Great Masters—[Ecole Essentielle, &c.] Op. 90. By Stephen Heller. (Wessel & Co.)—London publishers are, we know, apt to decorate foreign works with titles more fanciful and taking than accurate. Thus, it is possible that the one above copied may be more professing than M. Heller's. Whether or not, it deserves a word of comment.—'Essential as an introduction to the works of the great masters' is, to say the least of it, a serious promise—if even it do not mean the supply of a want till now unsupplied.—Let us look back to the 'Essentials' of the kind already existing. Three

could be mentioned of the first quality:—and which, if thoroughly mastered, will place any pianist at his ease among the works of 'the great masters':—the 'well-tempered Clavier' of Sebastian Bach,—the 'Gradus' of Clementi,—the 'Studies' or John Cramer. Admirable and numerous have been the 'Studies' of a later date, we know, by Prof. Moscheles, Chopin, M. Henselt, Dr. Liszt (those of the two first writers among the classics of modern music),—but they are all, more or less, studies introductory to a practice of the works of their composers, rather than 'essential' to a reading of Haydn, Mozart, Beethoven, &c. &c.—In all will be found some peculiarities of finger consulted, which are innovations, additions to the store of manual skill—hardly 'essentials.'—Works by the great masters could be played to perfection ere Prof. Moscheles invited the thumb to that peculiar occupation which any one anxious rightly to perform his own studies and *Concerti* with due effect must learn.—In the studies of Chopin, again, with all their extensions, accommodations, evasions, coquetties with tempo, there is no 'introduction,' save to the manner of Chopin. Enough is here said to illustrate the line taken.—The work before us, if not 'essential,' is useful as an introduction to the works of M. Heller. Our readers know these to be of high value,—but they are mannered as well as excellent. Indisputable as M. Heller's manner is,—tangible and palpable in forms, fancies, chords, closes,—it is, withal, hard to define. The flow of the Hummel *cantabile* or of the accompanied melody popularized by Mendelssohn, is wanting to it. It is at once well balanced and wayward,—full of humour and unexpectedness, without affectation; often broken, yet hardly to be called fragmentary. There is a strong taste and touch of Paris in his harmonies. The melody is new, yet neither fascinates nor surprises. Though often spirited, a tone of reverie pervades it, which is almost morbid.—Be the above attempt to characterize happy or the reverse, there is no composer for the pianoforte before the public whose works outvie, or equal in reality, those of M. Heller.—Among the four dozen movements which make up this his nineteenth *opus*, it will be easy to specify those which we prefer. We admire No. 3 for its *naïveté*.—No. 4—one of the simplest of the series—for its originality. Here is—

a wall that wanders like a rhyme,

as free as the tune of an Æolian harp, yet as neatly bound together in all its breaths and phrases as if it were some coldly pedantic exercise. We do not recollect anything lovelier in its melancholy than this. No. 8 is noticeable for its quaint delicacy. No. 9 may be pondered as a curious example of the degree to which Chopin has unconsciously influenced a composer widely differing from him in 'essentials.' No. 13 has a value, as 'bidding' the left hand 'discourse' in a language newer than the day of 'the great masters.' No. 15 is welcome as a specimen of divided melody;—No. 16, sadly expressive and Chopin-esque. No. 21, is liable to the same epithet, in its pauses and the flow of its *cantilena*,—but most effective.

CONCERTS OF THE WEEK.—At Monday's *Popular Concert* the 'feature' was M. Wieniawski, whose violin-playing is one of the most extraordinary exhibitions which has lately been presented to the public. With time and practice of good music, this young artist may contend for the championship of his instrument. As matters stand, he is about the best player of his school now in 'evidence.'—Next Monday's meeting is to be devoted to the chamber music of Mendelssohn—vocal and instrumental.

The concert of the *Vocal Association*, on Wednesday, contained matter for comment independently of another successful performance of Dr. Bennett's 'May Queen,' with Miss Stabach for *soprano*, and Mr. Santley for bass, and Mr. Wilby Cooper for tenor. Mr. Cooper seems to us to gain spirit and style every time we hear him; thus proving himself a man worth giving a chance to, and whom further success may further improve. He has much to acquire; but his pro-

mise, because of his progress, is, for the moment, very good. It was an odd choice to give three singers three songs of Handel running. Mr. Santley's, Miss Palmer's, and Mr. Wilbye Cooper's were all, nevertheless, well sung. The last, as a song, we like the best,—it was the *cantabile* given to *Ahasuerus* on his holding out the golden sceptre to *Esther*. How little, by the way, save the overture, is known of this Oratorio.—We were glad to hear again, in the Second Part, Mr. Benedict's "*Fest-Overture*" (which was first produced at the opening of the Philharmonic Hall, Liverpool).—The grand commencement of this prelude has rooted itself in memory from that day to this. The *allegro* has, in the interim, been considerably altered—it is now good—a little overwrought in its middle portion, that *pons asinorum* of composers!—though less good than the commencement. But, wherefore, by the way, should not Mr. Benedict's overtures be more frequently heard!—This "*Fest-Overture*" is not his best. Those by him to '*The Crusaders*' and '*The Minnesinger*' (an opera yet unproduced), have a sterling life and value and character which ought to make them welcome as varieties, if not as those masterworks which command a perpetual place by the fire and force revealed in their fancy and construction.—We shall, lastly (not overlooking a new part-song, by Herr Otto Goldschmidt), merely add a word concerning M. Meyerbeer's '*Paternoster*'. This, having read it some weeks ago, we now heard for the first time. The hearing bore out the reading to the fullest point, and the finest corner of our first impressions. It cannot be rated among the vocal music which is either pure or great; simple in idea, or nervous in construction. It is too difficult for the members of the *Vocal Association*, who fought it valiantly, but by no means conquered it, or distinguished themselves on the occasion. Half-a-hundred rehearsals (the number, or thereabouts, which M. Meyerbeer seems to find indispensable to the painful setting before the public any new creation) might have stiffened the choir into precision. Half-a-thousand rehearsals would not metamorphose the prayer into a piece of great vocal music. Take an illustration:—The style of Palestrina is, in these modern days, difficult enough to master (supposing any one be left able to direct the mastery),—only, any singers, who have once mastered the style of Palestrina, will have no more trouble with his music.—With M. Meyerbeer, the executant has to begin, and to break himself in pieces again, with every new vocal work,—be it opera, bridal chorus, or (as here) "*The Lord's Prayer*."

OLYMPIC.—A new piece, entitled, '*I'll Write to Browne*,' was produced on Monday, which, though extremely slight in structure and subject, was successful. It appears simply intended as a vehicle for the employment of the talents of Mrs. Leigh Murray, Mr. Lewis Ball, and Mr. G. Vining, to whom the humour of the situation was confided. The perplexities of bashful and mis-matched lovers are the theme. *Mr. Potts* (Mr. Lewis Ball) is awkwardly situated between two sisters, loving one and being affianced to the other, who is, in fact, really in love with another gentleman, and is ultimately delighted when she discovers that her intended has formed a second attachment. On this slender basis the interest of the piece is raised, and would soon come to an end but for the appeal made by Mr. Potts to his friend *Orway Sheridan Browne* (Mr. G. Vining), who, being of a romantic genius, invents a number of innocent but impudent fictions to get his friend out of the scrape, and contrives to involve him still further in difficulties. These "*passages*" thus "*leading to*" worse than "*nothing*," the author and his distressed lovers are fain to be content with a more natural and easy solution, in the discovery to each other of the real state of their hearts. The house continues to be patronized, and the burlesque of '*Mazeppa*' that followed the new drama still retains its attraction.

STANDARD.—Theatres have been in no hurry to avail themselves of '*The House to Let*.' Mr. Douglass has, however, contrived to construct two inter-

esting acts out of the two stories of '*The Manchester Marriage*' and '*Going into Society*.' The rough wooing and wedding, and the return of the first husband, with the aid of Mrs. Honner as the faithful *Norah*, make some pathetic situations;—and the fair-scene, revels, and death of *Mr. Chops* have a peculiar quaintness and beauty, which Mr. Bigwood contrives to bring out with great skill. A supernatural tableau at the conclusion, representing angels bearing the form of the poor sailor whose disappointed fidelity could find no solace but in death, brought down the curtain with success, and was extremely well managed.

MUSICAL AND DRAMATIC GOSSIP.—*Falstaff's* "*men in buckram*" rise on us drolly from the other side of the Channel, in the last place where one would have expected to meet them.—M. Meyerbeer's new opera! For two years past or more we have been hearing of this novelty (we may say, without indiscretion, personally from its composer) as a simple entertainment, comprising only three characters. Of late we have known that two of these are to be sustained by the singers, Madame Cabel and M. Fano and the third by M. Saint-Foy—that cleverest of those comic actors who would sing if they could.—We are now told that there are four secondary parts in '*Dinorah*,'—which are to be presented by Mdllcs. Breuillès and Bousquet, MM. Warst and Barielle,—but (adds the *Gazette Musicale*), these are of "*a character altogether original*." We venture a guess that this may possibly mean the substitution of a *solo* quartet for a chorus. If so, the feat has been already tried in '*Le Cour de Célimène*,' by M. A. Thomas. But after such an enlargement of a plan, the simplicity of which was so pertinaciously paraded as above, who need be surprised if, by-and-bye, we hear of another mere trifle or two added to '*Dinorah*'—a chorus, say, or a ballet. The tale, so far as it has gone, may live among the experiments on public curiosity, which a man in M. Meyerbeer's position might, we think, afford to disdain.

"*But his name liveth for evermore!*" is one of the most touching phrases of our greatest Protestant 'Requiem,'—the funeral anthem for Queen Caroline, written by Handel. This phrase (the notes of which are said to have been transferred from Carissimi,) has been brought back to our thoughts by a circular announcing the formation of yet another Handel Choral Society, at the Foundling Hospital. To this institution the greatest master of Music bequeathed—as we know—such privilege and preference in the performance of '*The Messiah*' as the loose legal usages of his time enabled him to do. While we do not yet see what special place yet another choral society is to fill in London—save as illustrating the vast growth of musical life in this metropolis—we perceive the graciousness and the propriety of such a formation at such a place, and in such a time as this year of Handel commemorations A.D. 1859.

The next Oratorio given by our *Sacred Harmonic Society* is to be Handel's '*Solomon*.'

The *Courrier Franco-Italien* states that Mr. Gye has engaged for the *Royal Italian Opera* a wonder, in Madame Calderon—a French Lady. Wonders, we know, of a certain kind, will never cease,—and these are the wonders which are to be wondered at, because they are not wonderful—like *So-Si's* choice tea, in Mr. Sealy's admirable Chinese whimsy. We shall be only too glad, in the present state of the world of singers, should *Madame Anybody* (however little known, by whom ever trained, or from wherever come—what matter?) prove to be a real artist;—able to satisfy the musical London public as a musical stage singer.

A son of the late Mr. E. Seguin, whose fine bass voice is not forgotten (though it is some years since he died, in America, for which continent he had long abandoned England) is now in London, for the purpose of beginning his career as a singer. He has been engaged, we hear, by Miss L. Pyne and Mr. Harrison.

The organ at the Alhambra, in Leicester Square,—an extensive and costly instrument, to which for awhile Mr. Best, and subsequently Mr. E. Chipp,

was attached as player—is advertised for sale, in consequence of alterations to be made in that place of entertainment.

For the following information we are indebted to the *Morning Post*:—"The grand musical festival, which will assemble in the Exhibition Palace of the Champs Elysées, 7,000 Orpheonists, from all points of France, will take place on the 11th, 12th, and 13th of March next. Eleven choruses will be sung by the united societies, viz.:—the '*Veni Creator*' of Besozzi; the '*Départ des Chasseurs*,' by Mendelssohn; the '*Mystères d'Isis*,' by Mozart; the '*Jour du Seigneur*,' the '*Séptuor*' of the '*Huguenots*,' by Meyerbeer; the '*Fragment du 19ème Psaume*,' by Marcello; '*Les Cimbres et les Teutons*,' of Louis Lacombe; the '*Génies de la Terre*,' of Samuel David; the '*Chant des Montagnards*,' of Kucken; the '*Marche des Orphéons*,' of Mdlle. Nicolo; and the '*Retraite*,' of Laurent de Rillé. The '*Salut aux Chanteurs de Province*' will be executed by the Orpheonists of Paris. The above programme, it will be owned, is more showy than substantial.

The news from Paris—besides the above programme and the important "*sundries*" added this time to M. Meyerbeer's approaching opera—have still some promise in them. Two new singers, trained by that remarkable person, M. Duprez, are mentioned:—one, Mdlle. Monrose, the name dear to all familiar in the French comedy, who is to sing at the *Opéra Comique*,—the other, M. Raynal, a *baritone*, who is to have a part, they say, at the *Théâtre Lyrique*, in M. Gounod's '*Faust*.'—At the *Grand Opéra* '*The Last Days of Herculaneum*' (originally, as we know, "*A Last Judgment*") is coming out at last, towards the 15th of March.—M. Vivier, the genius of the horn,—whose absurd whimsies, neither musical nor dramatic, are familiar to all who know him—a man who might have played the great game for success had he not preferred the cup-and-balls and soap-bubbles which fascinate inane people of quality—has been putting his whimsies on paper: and a prose act by him, '*Un Mariage dans un Chapeau*,'—without *corno* or bubbles, or M. Vivier to present it,—has been given at the *Théâtre Gymnase*.

The last news from Germany is that, at last, there is to be a monument to Mozart, at Vienna; where the grave is found. Was the place not ascertained, and a stone put there at the time by Madame von Hasselt-Barth? or have we dreamed of such a homage? or has Austria already forgotten it!—The '*Trinummus*' of Plautus has been presented at Berlin, with interludes to Latin words, set by Herr Taubert.—Herr Molique, we are glad to say, has begun his concert-tour, announced a few weeks ago, with a distinguished and cordial success in his own old town of residence—Stuttgart.—It is pleasant, and a matter for hope, to find that there are Germans still willing to look up to the few strong men of their old noble world of art who are left them,—and no stronger man among these is now living than Herr Molique.

MISCELLANEA

Pholades.—Mr. Robertson, of Brighton, claims the merit of teaching that *Pholades* perforate rocks by "*the rasping of their valves and the squirting of their syphons*." His observations only appear to reach back to 1851. But the late Mr. John Stark, of Edinburgh, Author of the '*Elements of Natural History*,' read a paper before the Royal Society of Edinburgh, in 1826, which was printed in the Society's Transactions of that year, in which he demonstrated that the *Pholades* perforate the shale rocks in which they occur on this coast, by means of the rasping of their valves, and not by acids or other secretions. From also finding that their shells scratched limestone without injury to the fine rasping rugosities, he inferred that it was by the same agency they perforated the hard limestone rocks.—JAMES STARK, M.D., F.R.S.E.

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From THE TIMES, January 29, 1885.

"It is not only Government but the whole nation that seems to be in a state of excitement. Any day during the last year we might have filled our columns with the complaints of shipbuilders at the decline of their trade, owing in a great measure to the happy termination of the Russian War. But what do we now hear from India? They wonder there what our shipbuilders are about. Month after month they are expecting the arrival of the new vessels of the Indian General Steam Navigation Company. The month, says our correspondent, 'a dividend of 100 and upwards per cent.' The Home Government has been asked to send out six river steamers, and it had sent out only one, which, it said, would be enough. Next month, continues our informant, 'the Indian Government had to engage the freight of six for two trips at a price which would have bought the new vessels wanted twice over.' There is room and work, we are told, for 300 steamers on the Ganges alone, flowing, as it does, through a territory with a population of 200 to the square mile, with an export trade of 30,000,000, and an internal trade beyond human calculation. Yet, with this vast opening before us, there are found men in the prime of life, neither schoolboys nor dotards, who can waste their time in holding meetings and memorializing Government to find them customers for their shipping. Many a time ere this has been ministered to peace, a raising a quicker demand into its idle, dreamy slumber. To this, nothing, perhaps, we owe the real opening of the Indian navigation to British enterprise, and the railways which are certain to follow. But, verily said; we have said enough to start our shipbuilders and shipowners, if they are Englishmen."

The Directors have all along felt that neither the vessels which they have already sent to India, nor those which they have at present in preparation, could do much to satisfy the great want of Inland Steam Navigation which exists in that country. But they have also all along felt that the only safe way of entering upon such an undertaking was not to rush into it with sanguine precipitation, but to advance with gradual and cautious steps, and without being dazzled by the large prospect of profit which it held out. The first steps, however, having now been successfully taken, the whole of the existing Shares in the Company having been allotted, and being at a premium in the market, and the fact being so large as to require a large capital to work it in an efficient manner, the Directors are of opinion that the time is come when the capital of the Company may be advantageously increased, and they have therefore resolved to raise the capital to half a million sterling without delay.

Applications for the new Shares must be forwarded to the Directors, at the Office of the Company, 9, Billiter-street, London, on or before the 28th day of February next; and existing Shareholders will have a preference in the allotment.

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